

THIRTY-TWO PAGES

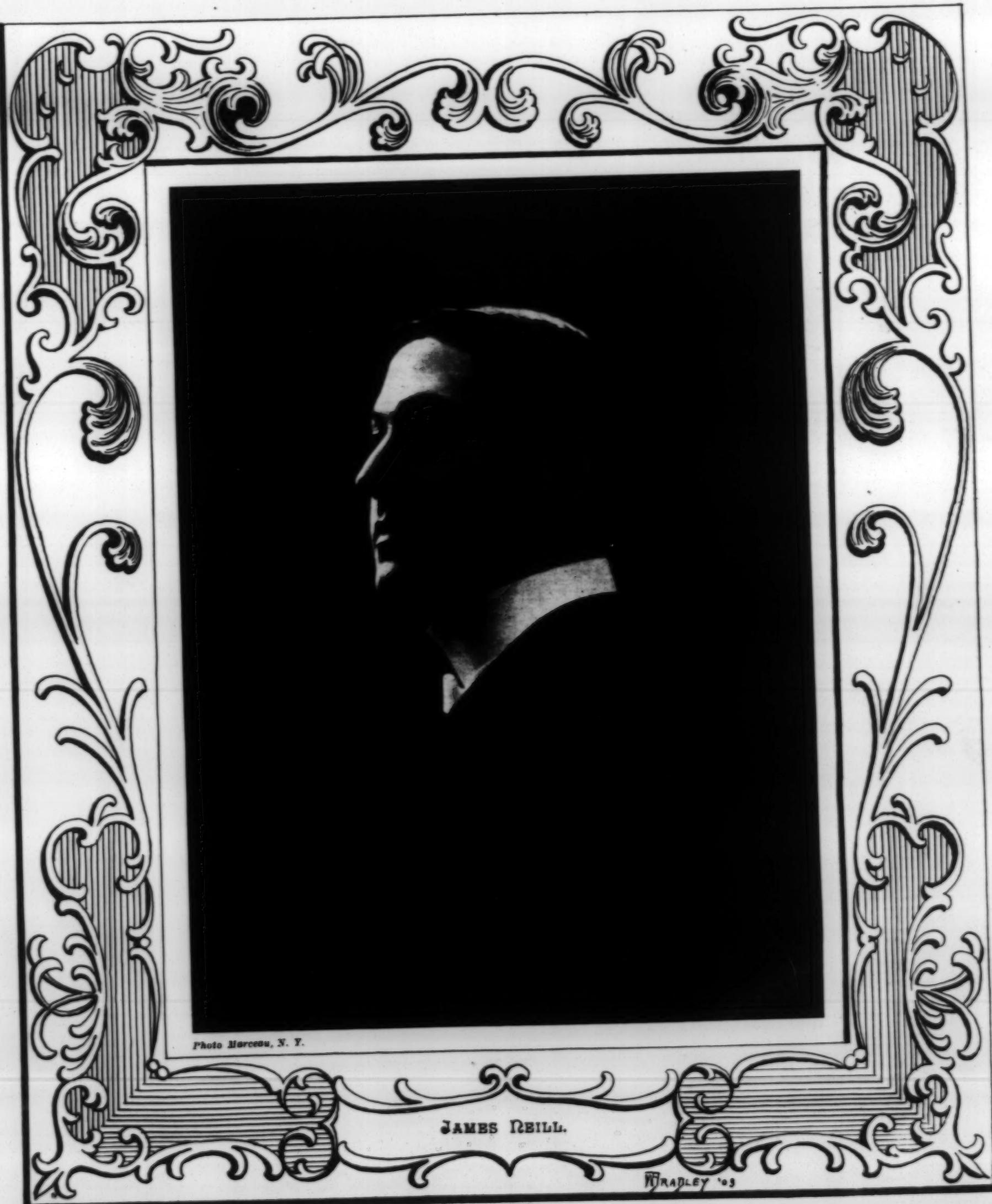


THE NEW YORK DRAMATIC MIRROR

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PRICE TEN CENTS



The Matinee Girl



Belasco has registered another success to follow his *Darling of the Gods*, and there is a great deal of talk about town as to the potency of the rabbit's foot which he is said to carry with him. But the charms which this playwright uses to accomplish his successes are no mysteries. They are in evidence in the performances which win fame for him. Take the new play of *Bellairs* and study the care with which the speeches are written and the wit that sparkles in them. Not the wit lies in an inverted proverb that is dubbed an epigram, but the sort of fun that does not depend on its mere cleverness for a laugh.

Observe the study of the dresses, the make-up, the stage settings, and the adjustment of the ballroom scene that progresses as never a ballroom scene on the stage ever did before. Take then the exquisitely pretty tableau that ends the comedy, the rain shower of real water—God save us! as Kitty would say—with Miss Crosman, misty-eyed, waving her bit of a handkerchief at her soldier sweetheart in a good-bye.

Note the orchestral selections between the curtains, the sweet Irish music crooning sadly or lilting gayly, instead of "The Bamboo Tree" or "The Miller's Daughter," and you have atmospheric perfection. Such performances are so rare nowadays that we must fairly exult in them and nervously watch for a false step or a discord that will mar the whole. But it goes on swimmingly and then—the rain storm and the girl waving good-bye! It is all simply lovely!

You hear disgruntled ones saying all along Broadway that Belasco finds his plots, his effects and his successes in a Japanese crystal globe, and that if one could only steal his rabbit's foot it would be all up with him. But to those who have eyes and can see the whole trick is plain. It is work-hard work, not theorizing or accepting other people's ideas as to what should be what that does things of this sort. Belasco is a workman, and his heart and soul are in his work. He ploughs over his furrows, just as Augustin Daly used to, and just as Edison studies over his demon blue flames out in the Orange laboratory. Three men as different as men could be in all but that their methods are the same. They put their souls into their tasks. Belasco has the same disregard for dress that Daly had, although each man is supersensitively keen as to the aesthetic charm of beauty. Edison's clothes are his wife's despair, and Belasco's neck handkerchief will probably become as historic as Daly's old hat if he keeps on scoring successes and bettering his former productions.

For *Bellairs* is heads over *The Darling of the Gods*, which was a magnificent conception, a wonderful effort, a series of wonderful stage pictures, but after all its glory was in its effort, rather than its achievement, for we are not talking of runs nor box-office gains now, but of artistic perfection.

The *Darling of the Gods* strove to present the mystic by means of electric wires and colored lights. The practical New York audience marveled at the panorama, but not at the mysteries, just as we revel in the *Cyrano* nose or the Joseph Weber straight front—obvious actualities and not the things that "dreams are made of."

Certainly Miss Crosman, waving her little handkerchief in the rainfall, is heaps more convincing than Robert Haines floating upward on a wired cloud, which might have been *A Football Man Going to Heaven*, or anything but a spiritual happening in mid air. It was not the fault with Haines, who is quite handsome enough to be a spirit, but rather with the fact that our men actors, lacking in spirituality, are clumsy in the expression of the mystic. Then a man suspended by a wire around his waist must have a feeling of uncertainty that is bound to permeate his brief turn in the air. Even when Sothern steps from the smoking faggots, transformed from the deformed jester of the McCarthy play back to his own shape, he has the neat air of a man about to lead a cotillion, but there isn't a shred of spiritual suggestion about him. The unconvinced Matinee Girl could not for a moment observe here the metamorphosis of Robert the Bad to Robert the Good, but only the change of Edward the Pretty Fair to Edward the Bad. And Cecilia Perpetua Loftus, when she settled back among those same faggots, looked as comfortable as though she were in a rubber-tired hansom going through the park on a fine afternoon. It takes more than facial expression to convey the idea of soul transference; it takes thought concentrating—the quality Belasco puts in his plays, which counts for more than a cycle of untrained inspiration or ungrounded enthusiasm.

Miss Crosman's act of waving her handkerchief to her sweetheart through the misty morning has in it a wealth of sentiment, sweetness, beauty and light.

And by the way, what stage weather we have! That is a fearful storm in *Cousin Kate*! It darkens and it blows, and then down come the torrents, with the wind, with a long "I," shrieking like a third raff on a

frosty morning. Then, the storms that we have had along Broadway have been tremendous. Do you remember the snow storm in *The Climbers*? It was a triumph, it was so silent and so flaky. The usual stage snow is about as real and as flaky as the stage chicken. This Fitch snow was a benediction!

And now we have the patter of real rain. Not the fiercely falling rain that was never wet, even though it swished from behind the scenes like a Niagara running amuck.

Why, I can recollect matinees in Brooklyn when a scene in Darkest Russia looked like a field of cotton, and the general effect of a Siberian landscape was one of downy splendor.

One of these days we shall have a stage moon that will not disgrace itself. We are coming to it through the vastly improved weather conditions in the dramatic world.

Miss Crosman's *Bellairs* is a charmingly piquant and fresh characterization. The Egerton Castles are just a bit dreary in their Bath Comedies, but this Belasco-Crosman *Bellairs* is alive, and has that peculiar rollicking quality which this actress expresses so daintily.

It would be interesting to see her as the gorgeous Blessington—another Irish heroine, whose life was filled with dramatic incidents and gowns beautiful enough to tempt even as thorough an artist as the actress.

Her merriment and drollery go hand in hand with an infinite tenderness and arch sweetness that are delightful. She wears her gowns like a Dresden shepherdess, with coquetry expressed in every bowknot and ruffle of lace. It is quite possible that as Lady Macbeth Miss Crosman would be unconvincing, and that her Ophelia might seem a bit too mad, but as Kitty *Bellairs* she has added an audacious and lovely characterization to our list of stage heroines.

THE MATINEE GIRL

A LECTURE TO STUDENTS.

Harrison Grey Fiske, manager of Mrs. Fiske and the Manhattan Theatre, on Sunday, Dec. 13, delivered an address before the Art Students' Club of the Church of the Ascension, in this city, on the stage as a profession for young women. This church is presided over by the Rev. Percy S. Grant, and is one of the most liberal and progressive in this Episcopal diocese, and the club is composed of young women who are studying to be artists, actresses, etc. Mr. Fiske noted that the young women who seek the stage are of two classes, the first being of those who look upon it as an easy means of livelihood, or who are moved by vanity, and the second class being those who are impelled to adopt it by a legitimate ambition, and are moved by the natural instinct usual in those of real talent. Mr. Fiske said that the stage is not so remunerative as is commonly supposed by young women, and that to the average aspirant it does not offer such pecuniary possibilities as are found in other business directions now open to women. The merely "stage struck," he said, are often suffered from their own false ideas as to the life of the theatre, and their ignorance of requirements and results makes them victims of those who by false representations impose upon them in various ways. He said that young women who go upon the stage may preserve their ideals, although sometimes the environment is not in accord with those ideals. The requisites for success are varied and exacting, the field is overcrowded, and managers are harassed by the applications of many who have no call to the profession. The best school, Mr. Fiske said, is the stage itself. The best way for a young woman to start is in a "thinking part," where the novice may get an opportunity to understand, and where one may observe the creation of a play from the beginning, through rehearsals to a performance. Thus one gets practical ideas of all the phases of the dramatic art, and if apt becomes the better qualified to take up a modest part and progress. Mr. Fiske said that in the theatre of to-day everything is specialized, and therefore versatility, which formerly counted for so much on the stage, is now undesirable. At the close of the address, the young women of the club asked questions on the practical phases of the subject that were answered by Mr. Fiske.

A NEW STOCK THEATRE.

Sydney Rosenfeld made the statement last week that he and many others had formed a company, the object of which would be the running of a first-class stock company theatre in New York. It is to be known as the Century Theatre Company. It is to be capitalized at \$125,000. \$50,000 of which is to be placed for public subscribers. Mr. Rosenfeld plans to sell the best seat for \$1.50, the next best for \$1. to sell tickets to hotels, produce American plays, and old comedies, should American plays not be forthcoming. If the theatre cannot be got by February, Mr. Rosenfeld says it will surely be by next September. The project will in no way interfere with the National Arts Theatre Society's plans.

OWEN FAWCETT'S FIFTIETH ANNIVERSARY.

Owen Fawcett, playing Darby Keegan in Robert Emmet, celebrated his fiftieth year upon the stage in Wheeling, W. Va., Dec. 12. The event was celebrated by Mr. Fawcett and the entire company. Mr. Fawcett was presented with an exquisite silver-encased decanter and glasses, with appropriate inscriptions, and a special programme was printed. Mr. Fawcett has always been one of the most reliable of actors, for in all his fifty years as an actor he has respected himself and his art, and done nothing to humiliate his professional brethren. He has been associated with the greatest—Forrest, the Booths, Charlotte Cushman, Augustin Daly, and many others. Not one black mark has ever been scored against his name in fifty years. Owen Fawcett is a credit to his profession.

JAMES NEILL.

On the first page of *THE MIRROR* appears a recent portrait of the well-known actor-manager, James Neill, who is now, in partnership with Oliver Morosco, managing several enterprises of importance on the Pacific Coast.

Mr. Neill and his own company have just completed a successful season of four weeks in Honolulu, and on Jan. 10 will begin a five weeks' engagement at the Burbank Theatre, Los Angeles. As an actor, Mr. Neill won favor in New York when he appeared in leading roles in support of several notable stars. During the past ten years he has devoted himself principally to stock work, both as actor and manager, in the West. His productions have been uniformly artistic, and in consequence he has gained a very secure position in the esteem of the public.

SOLDIERS AT THE MANHATTAN THEATRE.

Company E of the Seventy-first Regiment marched in a body to the Manhattan Theatre, last Tuesday night, to see Captain Barrington. Wednesday night Company E of the Twelfth Regiment, and Company B of the Twenty-second did the same, accompanied by their friends. There were fine, thrilling quarter and half hours in the theatre. On and in front of the stage, on those nights, the actors, with Charles Richman, Joseph Kilgour, George Wilber and Suzanne Sheldon at their head being keyed up to the highest pitch, to the patriotic delight of the boys in blue. Washington's old Continentals, on the other side of the Styx, must have enjoyed it too.

Errors of Life, by Will M. Crimmins.

REFLECTIONS



Photo by Young and Curl, Cincinnati, O.

Milton, Pa., Monday night of last week, on account of small-pox having visited a member of the company, and nearly frost to death. The company, especially the women members of it, suffered terribly from the cold through the night, but next day they proceeded to Danville in good shape.

Anna Held, last week, returned to the original Bicchin version of *Mile Napoleon*, at the Knickerbocker Theatre.

Charlotte Townsend will make her first appearance as leading woman of Dailey Stock company, St. Johns, N. B., at the Christmas matinee.

Jules B. Schloss has closed with Down by the Sea company, to join The Stain of Guilt company as advance agent.

Harry Leavelle, leading tenor, last week joined the Boston Ideal Opera Company, at Gainesville, Fla., for balance of season.

Muriel Stone is now fully recovered from the after effects of typhoid fever, and has joined Berger and O'Neill's *Dare Devil Dorothy* company, to play the juvenile heavy role.

Le Roy E. Sumner, a clever boy actor, formerly with Robert Edeson in *The Rector's Garden*, is now with Sauer and Sullivan's *Little Church Around the Corner* company.

Albert Wallerstedt, formerly baritone soloist of the Church of Heavenly Rest, New York, has just been engaged by Henry W. Savage to alternate with Winfred Goff and Remi Marsono in baritone roles with his English Grand Opera company. Mr. Wallerstedt sang last season with the Eastern Floradora company. He will make his debut with Mr. Savage's English Grand Opera company as the Toreador in *Carmen* during the opera season that opened this week at the West End Theatre.

Under the direction of the Baker Enterprises, of Portland, Ore., of which George L. Baker is manager, the Tivoli Opera company, of San Francisco, will tour the Pacific Northwest next summer.

Edna Archer Crawford, leading woman of the Baker Theatre company, Portland, Ore., has received an offer to create a character in a production which will be made in the East in January.

Edwin T. Emery's prize bulldog, "Dixon," won the first prize, blue ribbon and silver medal, at the San Francisco Dog Show, Dec. 15.

Richard J. Jose's Boston bull was the first prize winner in his class at the San Francisco Dog Show, Dec. 10.

Sylvia Bidwell is not playing the leading woman's part in *The Queen of the White Slave*. She will open in *Out of the Fold*, at the American Can Theatre, March 7.

Jacques Futralle, who has been for two seasons general manager of the George Fawcett company, controlling two theatres in Baltimore, has resigned to accept a position on the business staff of James K. Hackett, in New York. Mr. Futralle is a native of Atlanta, Ga. He did newspaper work for a year in Boston, Mass., for twelve years in New York city, and for a year in Richmond, Va. He left Richmond to accept the position under Mr. Fawcett.

A fine act of charity was done last month by the Hortense-Nelsen company, at Texarkana, Texas. The treasurer of the Hardin Opera House there, Charles N. Wilson, was dying of consumption. The Nelsen company gave two benefit performances in his aid on Nov. 14, playing Young Mrs. Winthrop. This necessitated a change in the bookings for one week. The receipts were given to Mr. Wilson, and he started at once for Silver City, N. M., in the hope that the change of climate might restore his health. He died, however, on Nov. 19, at El Paso, Texas, while on the way to Silver City.

James A. Carroll, of The Hills of California company, sends a communication to *THE MIRROR* about the death of the senior member of the firm of Hayden and Stiles. Mr. Hayden met his death on Nov. 30 in Kansas, between the stations of Scammon and Turck. His body was found at 5 in the morning of Dec. 1.

Pupils of the Dobinson School of Expression and Dramatic Art, Los Angeles, gave a public performance, under the patronage of Madame Modjeska, at the Mason Opera House, in Los Angeles, on Nov. 23. Scenes from Shakespeare plays and several one-act comedies were successfully presented.

Hal Stephens and Harry Linton will be featured in the original three-act musical farce, *My Wife's Family*. The piece has many new ideas. The tour will be under the direction of Bert St. John, of the Detroit Opera House, Detroit, Mich.

William Morris opened in *When We Were Twenty-one*, at Troy, N. Y., recently, for a short season. The company includes Walter Walker, J. J. Fitzsimmons, Robert Robson, G. C. Robinson, Charles James, Thomas C. Carroll, Sidney Donalds, Julia Deane, Jeanette Connor, Helene Griffin, and Josephine F. Shepherd.

J. Martine will present next season *A Struggle for Gold*, a new Western melodrama in four acts, a story of California gold fields dealing with incidents of the famous gold hunting expeditions in the unsettled days of that part of the country.

J. S. Atkinson has severed his connection with the firm of Atkinson and Wilde, and has also withdrawn from the management of the Eben Holden company. Mr. Atkinson is now in New York completing arrangements to launch a production.

At a meeting of the shareholders of the London (Eng.) Lyceum Theatre company on Nov. 27 it was decided to disband the organization. It was disclosed at the meeting that three hundred lawsuits were pending against the company.

Beth B. Titus and Sara Spotswood, chorus girls in Marie Cahill's Nancy Brown company, were robbed in Philadelphia recently by two colored women, who were sentenced by Judge Biddle to two years in prison.

The Powell, Lazell and Vernon company have not closed their season. They are idle two weeks on account of bad booking, and will resume their tour Dec. 20, playing mostly return dates through Ohio, Pennsylvania and New York.

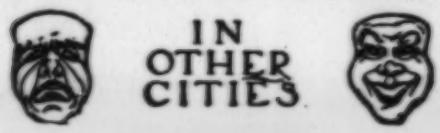
Arthur J. Pickens, leading man of Clara Thropp's *Ruined Life* company; Colonel J. W. Pickens, business-manager for Sullivan, Harris and Woods, and Sam H. Pickens, manager of Olentangy Park, Columbus, Ohio, were called home to Zanesville, Ohio, on account of the death of their mother, which occurred recently.

Manager George H. Brennan will shortly send Mary Shaw on a long tour in Ibsen's plays. Eliza Proctor Otis is playing in Ibsen's *Hedda Gabler* under Mr. Brennan's direction in the South, Alberta Gallatin in the West, and Mr. Brennan is corresponding with Ibsen's son, hoping to secure him in this country as a lecturer.

Henry Arthur Jones' next play will be called *Joseph Entangled*, suggested. It would seem, by Joseph Chamberlain's penchant for getting into hot water. But Mr. Jones assures the public that the personality of Mr. Chamberlain had nothing to do with the title or play.

Mr. and Mrs. Louis Morell, of the Rose Melville Sis Hopkins company, gave a dinner to that organization at the "New Poodle Dog," San Francisco, Cal., recently, in honor of their marriage, which took place at St. Paul, Minn., Oct. 10, 1903. During the dinner they were presented by the company with a beautiful silver service.

John C. Fisher and Thomas W. Ryley have announced the following company for their new musical comedy. The *Medal* and the *Maid*, which they will produce at the Broadway Theatre, on Jan. 11: James T. Powers, Isadora Rush, Cyril Scott, Emma Carus, Ignacio Martinetti, W. T. Carleton, Cecil Engleheart, Jessie Mae Hall, Tom Terriss, Frank D. Nelson, and they are also bringing over Ruth Vincent, who created the part of Merva Sunningdale in the London production of the piece.



IN OTHER CITIES

SAN FRANCISCO.

It certainly was medicine for the cockles of one's heart to see Georgia O'Ramey and to experience the verve with which the opening capacity audience greeted Miss O'Ramey at Fischer's Nov. 30, when they put on that three-act musical comedy, I-O-U, the book and lyrics by Judson C. Brundt and the music by H. J. Stewart, under the stage direction of Charles H. Jones. A singular thing about this greeting was



Miss O'Ramey wasn't even in the I-O-U cast. She was relegated, it should seem, to do an introductory specialty in the second act only, but she made the hit of the performance. Bernard, Dill, and Kolb are three of the finest in the business, and their work in I-O-U is very, very funny, but it must be admitted that Judson C. has made the comedians the center-point to their own detriment. Some of the musical numbers that took "lots of hand" were "The Bill-Poster Man," by Arthur Boyce and his corps of brush-painting, gall-scarring girls, rigged as bill posters; "Hospital-Bitch," a gingersly ensemble by the chorus; "Winfield Bish," a single act by the "Greatest Aggregation" (circus) and "Here's to the Little Tin Pail" (of beer), and his duet with Maude Amber, "Am I Dreaming?"—also Miss Amber's singing of "Bedelia," with flamel-mouthed and chorus effect; "Parade of Trades Unions," chorus, and "If I Could Only Find It." The acrobatic dances and tumbling of the Alhambra twins were possibly the chief attraction to the cast, it must be admitted that Ben T. Dillon, as the walking delegate and money extorter, representing the different unions, was just as clever as you make 'em. Truly, his character of Stuckum Graft was a grafter in every sense. Maude Amber didn't have a Fischer-like to do, but, as usual, she appeared with verve and stunningly gowned and sang with her verve and, the comedy was staged excellently. Business was good.

At the Alhambra 6 Ellery's Royal Italian Band began a week's engagement to S. R. O.

The second and final week of A Poor Relation, ending 6 at the Alcazar, impressed upon Alcazar-goers the fact that they have been enjoying something bordering on the comic in the productions at this popular house. From first to last the play was a presentation in which not a flaw existed. It brought out the good qualities of the co. admirably.

At the California that interesting play, At the Old Cross Roads, ended 5 a fortnight of profitable business.

Way Down East at the Columbia began its two weeks Nov. 30, and will attend week ending 6. The co. this season is, if anything, superior to that we saw last season. All the touching points of the play were enjoyed by the audiences, as if they were sitting on needles with the headless end up.

The Central put on, massively and melodramatically, a sensational spectacle, named The Counterfeiter, which was a nice, half-biting play all through, and drew 'em in to big business.

Over Niagara Falls was the watery offering at the Grand 30-5. When you hear a gallery god sing out, during the action of one act where the villain tries to get rid of the heroine by pounding her head against the floor, "Cut it out! Cut it out! This isn't a slaughter house!" it is hardly necessary to dwell on the blood-and-bloody-bone plays the Grand has begun giving us in beginning its combination season. The thing drew fair business.

The said that Fischer's is soon to be Barney Barnardless. Report has it that B. B. is to be the star in the Weber-Field burlesques that Manager Moroso presents giving at Los Angeles. The inducement for Moroso to go to Los Angeles lies in the fact, it is whispered, that the comedian with the Yiddish feet is to receive almost \$400 a month per week. Just think of it! Five years ago B. B. wasn't gettin' \$40!

If you know anything about pianoing, what do you think of a little nine-year-old girl that can piano the difficult programme, and never blink an eye in the effort? "I'm a minor pianist," she says. "Fugue," op. 5, No. 3, Rheinberger's Arabske, op. 18; "Vogel als Prophet," op. 82, No. 7, and "Papillons," op. 2, Schumann; "Romance Pathétique," No. 1, "E" major, Flörsheim; "Frühlingserwachen," op. 32, No. 3, Sinding; "Intermezzo," op. 1, No. 1, Brahms; "Waltz," "E" minor (posthumous), and Etude, op. 25, No. 2, Chopin; and "Humoreske," op. 101, No. 2, Liszt. The girl is Cecil Cowles, of San Francisco. She held a lot of music lovers spellbound at Lyric Hall 3, playing the foregoing. Then, for "good measure," she gave two numbers of her own—"Fantasie," in "E" minor, and an "Impromptu." We don't call her a "prodigy." Her folk saw her had a "liking" for music. They cultivated the "liking." The cultivation was done by Hugo Mansfield, of San Francisco.

Propos the so-called problem-plays, such as Iris, recently at the Columbia Theatre, the ladies of the California Club, San Francisco, held a debate Nov. 24 to decide whether or not "problem-plays" of the modern stage are conducive to good morals and are of benefit to the theatregoers. As a result of the debate and a vote the decision was arrived at, by a vote of 42 to 31, that problem-plays are not to the liking of the San Francisco society women. It was one of the most notable debates of the kind ever held here. The subject of the debate was "Resolved, That the problem-plays are a benefit to the playgoer." The subject was only decided in a tie, so the plays by Goethe, Ibsen, Sodermann, Pinero, Jones, Belasco were discussed. During the talk one of the speakers held that Ibsen is the modern Shakespeare, while Pinero is the most brilliant writer obtaining in Iris. I'm tickled that the negative side of the debate was won.

Burton Holmes will lecture at the Alhambra in January.

A good houseful turned to Steinway Hall 4 to bid good-bye to Eleanor Haber, a young and popular young woman of San Francisco, prior to Miss Haber leaving here to become a member of the Nell Moroso at Los Angeles. It was an entertainment in which Miss Haber appeared to the highest advantage. She was assisted by Albert I. Elkins, pianist.

Shakespeare's Heroines in Club Life was the one-act play presented before a good audience by the Adelphi Club, Alameda, 5, the author of which is Mrs. William Maddern.

The initial step in the movement looking to establishing a theatre at the University of California of a national theatre at Berkeley was taken by Prof. Benjamin Ide Wheeler, of the university. Nov. 28. He then announced that Dec. 9 Ellery's Royal Italian Band would give a concert in the university's new Greek amphitheatre. The proceeds from this concert will be the nucleus of the California University Musical and Dramatic Fund. Other concerts and plays will be given in future to swell this fund, which will be used to pay the expenses of presenting plays that would not, in ordinary circumstances, be pecuniary success. Professor William Dallam Ames, of the university, is chairman of the committee handling the scheme. It is thought that by means of the contemplated fund experiments can be made towards the creation of a high class of American plays. Good luck to the idea. It is well worth the thinking.

Dec. 1 Oliver Moroso, manager of the Burroughs Los Angeles, assumed the lessee-ship of the Victoria Theatre, San Jose. On Mr. Moroso's stepping into the house C. P. Hall, the former lessee, stepped out. Hon. James P. Phelan, of San Francisco, who owns the theatre, was present at the transfer of the lessee-ship. Manager Moroso made arrangements in the Victoria, with a view of having the house up with the calendar. It goes without saying that anything with which "Ollie" Moroso has to do spells "success." He is one of the most popular and brassy theatre managers on the coast.

At Lyric Hall 5 (afternoon) Ingeborg Reich-Potter, the famous Norwegian singer, who has lived in Dundee, Scotland, for sixteen years, gave a prelude

programme to a good gathering. She was assisted by Miss Rasmus, in violin numbers, and Fred Maurer, pianist. The audience was large, and made her some in San Francisco for an indefinite period.

A benefit vaudeville performance was given at the Alhambra 4, before a large and delighted audience, in aid of the California Woman's Hospital, San Francisco. Manager John Morrisey, of the Orpheum, had charge of the programme. Among some of the many things that entertained the people that helped to contribute to the success were: Robert's Hawaiian Orchestra, from the Orpheum, in classical and popular melodies; Bryant and Saville, musical sketches; Searl and Violet Allen in their skit, The Sign Painter; the Tobins (Belle and Letta), brass instrumentalists, banjoing, mandolining; Arthur Cunningham, the baritone, of the Tivoli, in songs that have made him known; Wm. W. Clegg, violinist; Frederick Manner, pianist; Joseph Newman, songs and sketches; Mrs. W. Clegg (Camille D'Arville), operatic selections; Hal Godfrey and his co. in A Bad Boy, and the Britons, colored singers and dancers.

News is received of the death, at San Jose 2, of Professor George A. Deprez, the well-known musician, member of the St. Clare Club and prominent Elk of local distinction. He was born in Shreveport, La., aged thirty-eight. He was a graduate of New York and London conservatories of music, and at one time was professor of music at the University of the Pacific. He left a widow.

The San Francisco Lodge of the Benevolent and Protective Order of Elks, No. 3, held its 1903 meeting at the Hotel California 27 Jan. 2.

Luke Connors, of the Alcazar Stock co., received 2 advice of the death of his mother, Mrs. Margaret Connors, at Kansas City, Mo., 2 of Bright's disease. She had been ill nearly a year. Two weeks ago, however, she saw a matinee performance of Robert Emmet, in which her son Robert is starring this season at the Grand Theatre, Kansas City.

The Alhambra, Auditorium of the Eye and Ear Hospital, San Francisco, gave an elaborate entertainment in the Maple Hall, of the Palace, 5 (afternoon and evening), with pecuniary profit. The programme included a number of musical selections and a one-act farce, Sunset, by Jerome K. Jerome, in which cleverly appeared Florence Cooke, Mabel Cox, Florence Schrath, Mabel Shire, George Thompson, Harry Hopwood, and Charles King. The rehearsals for the farce were under the experienced eye of Ben T. Dillon, one of the principal comedians at Fischer's. Manager Sam H. Friedlander, of Fischer's, lent the stage accessories.

The headquarters of the San Francisco Actors' Union, No. 3, have recently been moved to rooms 225-6 Emma Street, between 16th and 17th Streets.

Clara Bloodgood will sing at the Columbia Theatre the latter part of December with Clyde Fitch's play, The Girl With the Green Eyes.

Six times within five weeks the attendance record at the California Theatre has been eclipsed, compared with the same period last season. Even though the California is little out of the beaten trail, the audience drawn to it was thought to be last season.

Manfred when he appears at the Columbia soon will give Heidelberg and his new play, Ivan, the Terrible. It is hoped Richard will not have anything unwise to say of playgoers here after we have seen him this time. On the former visit, for some reason, he made of his own, much as I am sure San Francisco was a "whistling-post of a show town."

Are You a Mason will be the New Year offering at the California.

In addition to San Francisco having a permanent symphony orchestra, there is to be a monster orchestra organized here to give lighter symphonic works. Meredith Styrce is the organizer. At present there are fifty to seventy-five members in the organization. Its complement is to be one hundred. Giulio Minetti has been selected as the orchestra's leader and president. The organization, in honor of Mr. Minetti, will be called the Minetti Orchestra. The orchestra will give two invitation concerts each year. The orchestra consists of young ladies and young gentlemen who go into the scheme not for any pecuniary benefit, but for the cultivation of classical music. The officers of the orchestra are Giulio Minetti, president; Meredith, secretary-treasurer; Harry Kelly, financial secretary; John J. Dougherty and A. Quillet, librarians.

At the California 6-12 the ever-alive Yon Yonson, with Ned C. Erickson as Yon, gave the usual good performance to good business.

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The Central put on, massively and melodramatically, a sensational spectacle, named The Counterfeiter, which was a nice, half-biting play all through, and drew 'em in to big business.

Over Niagara Falls was the watery offering at the Grand 30-5. When you hear a gallery god sing out, during the action of one act where the villain tries to get rid of the heroine by pounding her head against the floor, "Cut it out! Cut it out! This isn't a slaughter house!" it is hardly necessary to dwell on the blood-and-bloody-bone plays the Grand has begun giving us in beginning its combination season. The thing drew fair business.

The said that Fischer's is soon to be Barney Barnardless. Report has it that B. B. is to be the star in the Weber-Field burlesques that Manager Moroso presents giving at Los Angeles. The inducement for Moroso to go to Los Angeles lies in the fact, it is whispered, that the comedian with the Yiddish feet is to receive almost \$400 a month per week. Just think of it! Five years ago B. B. wasn't gettin' \$40!

If you know anything about pianoing, what do you think of a little nine-year-old girl that can piano the difficult programme, and never blink an eye in the effort? "I'm a minor pianist," she says. "Fugue," op. 5, No. 3, Rheinberger's Arabske, op. 18; "Vogel als Prophet," op. 82, No. 7, and "Papillons," op. 2, Schumann; "Romance Pathétique," No. 1, "E" major, Flörsheim; "Frühlingserwachen," op. 32, No. 3, Sinding; "Intermezzo," op. 1, No. 1, Brahms; "Waltz," "E" minor (posthumous), and Etude, op. 25, No. 2, Chopin; and "Humoreske," op. 101, No. 2, Liszt. The girl is Cecil Cowles, of San Francisco. She held a lot of music lovers spellbound at Lyric Hall 3, playing the foregoing. Then, for "good measure," she gave two numbers of her own—"Fantasie," in "E" minor, and an "Impromptu." We don't call her a "prodigy." Her folk saw her had a "liking" for music. They cultivated the "liking." The cultivation was done by Hugo Mansfield, of San Francisco.

Another link was added to the long chain of operas and musical comedies seen at the Providence Opera House this season, when The Sultan of Sulu made its first Providence appearance 7-12. During the season the Alcazar Stock co. has given a number of musicals, and of these the most popular have been musicals. A year ago this time the booking agents were not sending any musical attractions to this city, and people in the West and Northwest were complaining because they could not get anything else. This appears to be our season, and it is better to get them in a bunch than not at all. Providence people have a good time, and the Alcazar's Sultan of Sulu is one of them. It has pretty and catchy music, the story is full of humor, and it is beautifully costumed and staged. Sam Collins as Kit Ram was "it." He made a tremendous hit with Providenceites earlier in the season, and to get him again is luck. He is a very clever comedian, and to see him is to see the Alcazar's best. The Sultan of Sulu is a extraordinary innovation which brought forth such a storm of applause from both the public that the extraordinary innovation was wisely withdrawn. This unaccountable idea of Mr. Platt's was the result of a concession though misguided mode of reasoning, but a very good performance of the play was spoiled by the ridiculous finale. It consisted in Dr. Jekyll, after committing suicide while in the horrible guise of Mr. Hyde, rising from his apparent death throes and clasping Alice in his arms with the exclamation, "Oh, what a horrible dream!"—curtain. Alone in London 21-27.

The Chaperons was given at the Bijou 13, and drew a large and thoroughly pleased audience. Special praise is due Thomas Whifield, May Boley, John G. Sparks, W. V. Strutts, Oscar Ragland, Arthur Ernest, Harry Lake, Mabel Hite, Genevieve Day, Mae St. Blaine, and Minnie Mission. The chorus, scenery and costumes were entirely praiseworthy. The Beauty Doctor 20-26.

Tim Murphy was greeted by a host of friends at the Davidson 13, where he appeared in The Man from Missouri. Dorothy Sherrod was truly delightful in the role of Helen Lenthworth, and good portrayals were given by John P. Moore, William M. Ross, John W. Beale, a last season's member of the Alcazar Stock co., and Mabel Beever in a part that suited him well. The rest of the cast was capable. Business fair. Rachel Goldstein 14-19 opened well. Our Bridget's Dream 21-26.

The Ninety and Nine was given at the Imperial 7-12, and it is doubtful if any of the plays seen here this season have been better received. R. A. Roberts as Tom Silverton gave a fine interpretation of a role that could easily have been overdone. Marion Ballou was sweet and sympathetic as Ruth Blake, and Austin Webb, a last season's member of the Alcazar Stock co., and in Mabel Beever a part that suited him well. The rest of the cast was capable. Business fair. Rachel Goldstein 14-19 opened well. Our Bridget's Dream 21-26.

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house.—TEMPLE THEATRE (Grant Pauley, mgr.): Mickey Finn 20.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, mgr.): Garretson and Ratto Entertainers 11. Six Hopkins 19.

GRIMSBY.—OPERA HOUSE (W. F. Stephens, mgr.): Mickey Finn 5; large business; pleased. Robert Mantell 19.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): The Heart of Maryland drew good sized audiences 12. A large and cultured audience greeted Sir Henry Irving and his co. 17. A thoroughly amateurish production was experienced at the magnificent production of Dame Philharmonic Concert 18. Corse Payton 25-Jan. 2.—HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): Manchester's Manhattan Vandelle co. drew fair audiences 14. William Collier 15 did not have as large an audience as the merits of his comedy and play A Fool and His Money, merited. Smith O'Brien, in good voice and well taken through The Game Keeper 16. A piece that made friends on a former visit. The Rent-a-Sanctuary Burlesque co. drew good sized audiences that were amused and kept in good humor by the different numbers and burlesque acts. A Ragged Hero 23. Peck's Bad Boy 26.—STANLEY'S MANAGER Parsons has made arrangements with the D. Gilmore whereby the latter retains the interests of the house and land held by the Travelers' Insurance Company and others. Manager Parsons will continue in absolute control of the house and will have the privilege of reducing the amount from time to time until the property is entirely in his hands. The last two seasons have been very profitable.—Harry B. Stanford and Laura Burt Stanford, of the Stanley Irving co., were registrants at the Bostwick Club during their engagement here. Mr. Stanford, in his role in Dame, had about an hour leisure in the middle of the play which he took advantage of on the evening here by hastily donning his street clothes and hurrying to Patti's, enjoyed a half hour with friends in a box.

A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): Charles Warner in Drink to discriminating and distinguished gatherings 4, 5. The Prince of Kensington 10; goodly sized audience 8. The Yankee Consul, featuring Raymond Hitchcock, 11. Henry Irving 18. Checkers 25, 26.—WOOLSEY HALL: The Oratorio Society sang the Messiah to an audience of 3,000 people. Second Symphony Concert, with Harold Bauer, pianist, as soloist, to fashionable gathering 10. The Serenade STREET HARMONI CONCERT CO. 15. Quartette 8.—NEW GRAND OPERA HOUSE (G. B. Bunnell, mgr.): W. H. Van Buren, aast. mgr.: A Desperate Change 5-6 to banner business. The Heart of Maryland crowded the theatre from pit to dome 7-8. Rachel Goldstein 10-12. No Wedding Bells for Her 14-16. A Hidden Crime 17-19.—ITEM: Miss Robson and Mr. Gisiko, of Bertha Galland's, co. were entertained by Miss Ingalls.

JANE MARLIN.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): The Earl of Pawtucket 10 announced comedy-lovers. Stetson's U. T. C. 11, 12, did well. It is doubtful if the Katimura Japs or Charmion or the Corse Payton Comedy co. cast had honors as "pullers" 14-19, but the combination was a fetching one in every way. Plays: Wall Street Merchant, Resurrection, A Beautiful Nite, Heart of a Hero 7-8; received with much favor. Henry, patronage. Smith O'Brien in The Game Keeper 21-23. Mildred Holland's premier in The Triumph of an Empress 25, 26.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Jerry McAuliffe and co. Nov. 30-Jan. 1. fair business. Hi Henry's Minstrels 12.

EDWARD H. TIBBITS.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Professor Wormwood's Trained Animal and Vaudeville Show 3-5; good performance; poor business. The Heart of a Hero 7-8; received with much favor. Henry, patronage. Hi Henry's Minstrels 12. The Earl of Pawtucket 14. Stetson's U. T. C. 15. A Desperate Chance 21.

MIDDLETOWN.—THE MIDDLESEX (Henry Eason, mgr.): Stetson's U. T. C. 16; fair audience. For Her Children's Sake 25.—MCDONOUGH THEATRE (Kenneau and Co., mgrs.): Sheridan's City Sports co. 14; excellent co.; good attendance. Indian Maidens 15; fair co. and attendance.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Drink to discriminating 7; fair audience.—NEW LYNDON OPERA HOUSE (James P. Nelson, mgr.): Victoria Burlesques 4, 5 to capacity. City Club 7; fair audience. City Sports 15, 16. Indian Maidens 18, 19.

WATERBURY.—POLY'S THEATRE (Jean Jacques, mgr.): A Devil in Skirts 3. The Heart of a Hero 4. U. T. C. 5. Charles Warner in Drink 8. The Heart of Maryland 10. No Wedding Bells for Her 12. A Desperate Chance 14. Henry Irving 18.

SOUTH NORWALK.—HONT'S THEATRE (M. Hoyt and Son, mgrs.): Thebaud 12; fair performance and business. Charles K. Chapman Stock co. 14-19; fair performances and business. Edward Harrigan 25. Bennett-Moulton co. 26-Jan. 2.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): A Devil in Skirts 5 pleased good house. The Heart of Henry's Minstrels 11. Thebaud 15. Indian Maidens 16. Stetson's U. T. C. 19.

WINSTED.—OPERA HOUSE (G. E. Spaulding, mgr.): Thebaud 9; very poor to fair business. Thebaud 14; fair house and performance. Peck's Bad Boy 21.

TORRINGTON.—UNION THEATRE (Volkmann Brothers, mgrs.): Fliss Stock co. 14-19 opened to good business; co. good.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (James K. Baylis, mgr.): The Village Parson 3; fair house; Lovers' Lane 4; fair audience. Vogel's Minstrels 11. Under Southern Skies 12. Indian Maidens 14. John Drew 15. Roger Skaters 16. London 16. Grace George 18.—THEATRE (Daniel Humphries, mgr.): The Little Circus Around the Corner 3-5; good business. The Village Postmaster 7-9; good business. A Gentleman by Day, a Burglar at Night, 10-12. From Rags to Riches 14-16.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): A Chinese Honeymoon 1; good co. and business. The Fatal Wedding 2; poor business. Louis James and Frederick Wardle in Alexander the Great 3; very appreciative audience. Paul Gilmore in The Mummy and the Humming Bird 7. Richards and Pringle's Minstrels 15.

TAMPA.—TAMPA BAY CASINO (T. J. Scott, mgr.): Gagnon-Pollack Stock co. 10-12 in the Counterfeiter's Hotel Upside Down, and Sheridan Keene, Detective; good business; pleased. Boston Opera co. 17-19.

JACKSONVILLE.—BURBRIDGE'S NEW THEATRE (J. D. Burbridge, mgr.): Land o' Cotton 7; excellent performance to good houses. The Cavalier 10. Quinian and Wall's Minstrels 11. Lilliputians 12.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, mgr.): Boston Ideal Opera co. 10, 11 in La Mascotte and Olivette; performances good; attendance small.

TALLAHASSEE.—MUNRO'S OPERA HOUSE (R. Munro, mgr.): Barlow's Minstrels 2; performance fair; attendance good.

GEORGIA.

MACON.—ACADEMY OF MUSIC (Henry Horne, mgr.): Frederick Wardle and Louis James 1 in Alexander the Great, pleased large audience. A Chinese Honeymoon 3; good co. and business. The Burglemaster 5 pleased fair houses. A Railroad Jack 7; poor business and performance. Violin Allen 9. The Cavalier 12. Quinian and Wall's Minstrels 16. Gogman-Pullack co. 21-26.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, mgr.): Quinian and Frederick Wardle in Alexander the Great Nov. 30; good business; very much pleased. The Burglemaster 4; good business and performance. The Little Minister 21 (local). Blanch Walsh 22.

SAVANNAH.—THEATRE (W. B. Scoville, mgr.): Louis James and Frederick Wardle in Alexander the Great Nov. 30; good business; very much pleased. The Burglemaster 4; good business and performance. A Chinese Honeymoon 4; S. R. O.; excellent performance.

COLUMBUS.—SPRINGFIELD OPERA HOUSE (C. P. Springer, mgr.): Herbert Kellogg and Effie Shannen, Stock Holman 14 to large audience; excellent performance. The Little Minister 21 (local). Blanch Walsh 22.

GRIFFIN.—OLYMPIC THEATRE (E. E. Walcott, mgr.): Land o' Cotton Nov. 28; poor house; good performance. Railroad Jack 8. Young's Faust 10.

VALDOSTA.—CITY OPERA HOUSE (F. B. Miller, mgr.): Land o' Cotton 10; good co.; poor business. Faust 15.

BAINBRIDGE.—OPERA HOUSE (Prevatt and Tonge, mgrs.): Land o' Cotton 4 to fair house.

IDAHO.

BOISE CITY.—COLUMIA THEATRE (James A. Piney, mgr.): Hermann Nov. 30; very clever performance. The Toreador 2; fine performance; good business. The Head Waiters 4; fair house. The Bonnie

Brier Bush 16. A Trip to Chinatown 18. Two Sisters 19. Fischer and Carroll 25. The Clara Matthes co. 28. Marie Wainwright 31.—RAYMOND OPERA HOUSE (M. H. McMinn, mgr.): Vandelle.

POCATELLO.—AUDITORIUM (Colonel Hansford, mgr.): Hermann 1; fair business. Jefferson De Angels in The Toreador; S. R. O. Edison Novelty and Specialty co. 4-6 to S. R. O. Marie Wainwright in Twelfth Night 13. The Two Sisters 21.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): Russell's Players 3-5 in His Father's Son. In the Heart of Nevada, and The Man from Hong Kong; poor business.

ILLINOIS.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Davidson Stock co. Nov. 30-6 deserved and received good business in Parson Jim, The Silver King, Jack the Giant Killer, The Westerner, The Banker's Daughter, Possum Ridge, Just Before Dawn, Stetson's U. T. C. 7. Charles Deணon's Kell 8. Poorly the Great 9. George Simms in Bayou 13. The Wizard of Oz 14. A Night in Bohemia (local) 17. Why Women Sin 19. Ward and Vokes 20. Nashville Students 21. York State Folks 25, 26. The Convict's Daughter 27. Hoefler Stock co. 25, 26. The Minstrel's Son 1. A Royal Slave 2. Ole Olson 3. Sam T. Jack's Burlesques 4. The Hoosier Girl 9. The Four Cohans 10. Brooke's Band 12.

PEORIA.—THE GRAND (Chandler, Harrington and Co., mgr.): The Punkin Hunter 2; good house; excellent performance. Eugene Blair in March 4; appreciative audience; strong presentation. The Governor's Son 5; large attendance; good co. The Lyman Twins in At the Races 6; packed house pleased. The Flints 7-10; always draw well and give satisfaction. Charles A. Loder in A Funny Side of Life 11. Stetson's U. T. C. 12. Charles A. Loder in A Funny Side of Life 13 (return). Shadows of a Great City 15. George Simms in Bayou 17. John Griffon 18. Vokes 19. The Two Orphans 20. The Bostonians in The Serenade 23. Walker White-side in We Are King 25. King Dodo 26.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Green, mgr.): The Bostonians in The Serenade Nov. 30 to large and well pleased audience. Robert Emmet 1 to small house. Black Patti Troubadours 2 pleased good house. Lyman Twins in At the Races 4 to fair house. The Hoosier Girl 5; good business. Banjo 6; fair attendance. Under Southern Skies 7. The Governor's Son 8. The Governor's Son 9 pleased good house. Hoyt's Comedy 10. Circumstantial Evidence 11. Reaping the Harvest 23. The Convict's Daughter 29. A Hoosier Dairy Jan. 4. State Tracked 7. Deables, Lecture, 11. Mahara's Minstrels 16. Black Patti Troubadours 19. On Circuit 20. Dixon, Lecture 27.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): A Run for Her Money 3; fair performance to good house.

BETHANY.—VADAKIN OPERA HOUSE (J. H. Vadakin, mgr.): King Peter the Two (local) Nov. 30; fair business. Human Hearts 4 to large business.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Side Tracked 8; fair business. The Governor's Son 9 pleased poor house. The Professor's Love Story 10; fair audience.

PEORIA.—OPERA HOUSE (E. D. Patrick, mgr.): Peck's Bad Boy 4 pleased small house. Ida Benfey 5 disappointed large house. A Run for Her Money 17.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Down and Up 8 to light business; poor co. Alphonse and Gaston 9 pleased good business. Martin's Ten Nights in a Bar Room 18.

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INDIAN TERRITORY.—**INDIAN TERRITORY.**

SOUTH MALLSTER.—LANGSDALE OPERA HOUSE (G. H. Langsdale, mgr.): Down Mobile 5; good house and house. The Little House 7; good performance to fair house. Virginia Drew 19; fine performance to good house. Gus Sun's Minstrels 21; good co. to fair house. Hoyt's Comedy co. 14-19. Circumstantial Evidence 23. Reaping the Harvest 25. The Convict's Daughter 29. A Hoosier Dairy Jan. 4. State Tracked 7. Deables, Lecture, 11. Mahara's Minstrels 16. Black Patti Troubadours 19. On Circuit 20. Dixon, Lecture 27.

MIKE O'GEE.—GAVAGAN OPERA HOUSE (A. E. O'Gee, mgr.): The Little House 3; good co. to fair house; good audience. The Dainty Parlor 5; good house and house. The Irish Pawns 7. Ten Nights in a Bar Room 17. A Run for Her Money 22. Shore Acres 26.

FAIRBURY.—OPERA HOUSE (Sam T. Jack, mgr.): The Punkin Hunter 9 to good business; very good performance. When Her Soul Speaks 24.



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CHARLESTON.—THEATRE (T. G. Chamberlain, mgr.): Sam T. Jack's Burlesques co. Nov. 3; large male house; well pleased. A Devil's Lane 4; good play and house.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): King Peter the Two (local) Nov. 30; fair business. Human Hearts 4 to large business.

MARINERO.—OPERA HOUSE (E. D. Patrick, mgr.): Peck's Bad Boy 4 pleased small house. Ida Benfey 5 disappointed large house. A Run for Her Money 17.

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Robertson, mgr.); Tremaine in Lecture Course Nov. 27; sold to R. H. On New London 3-5; satisfied fair patronage. John Arthur's closed to open in new play 22. Meistersingers, Male Quartette. 9. Legally Bound 14. Down by the Sea 18. Newline in Lecture Course 18. Uncle Josh Sprucey 25.—ITEMS: The New Lennon co., W. R. Griffin, manager, opened at the Grand 3 and will play three-night stands.—The John Luther co. has been sold, and changed date here to 22, in preparation to tour in The Marble Heart.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.); The Bostonians 8 pleased good house. Dainty Dutchess 11; fair performance and house. Once Upon a Time 14-19. Bury Lucy 26. Where is Cobb 25. The Storks 25. The Wizard of Oz 26. Gran Opera co. 27. Shore Acres 28. A Run for Her Money 31.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.); A Thoroughbred Tramp Nov. 30; good business. Sherwood Concert co. 1. Fine house and entertainment. King Dod 2 to S. R. O. The Girl from Sweden 3 pleased good house. A Desperate Chance 4 to full house. Shore Acres 5; two good houses. Leon Hermann 8. Wimberger Brothers 9-12. Charn Bloodgood 16.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.); Katherine Willard 9 pleased fair house. Katzenjammer Kids 10; good house; co. ordinary. Where is Cobb 12; pleased good house. Leon Hermann 18. A Bunch of Keys 19. Ole Olsen 23. Campbell's Jersey Folks 26. Harry Beresford 28. Martin's U. T. C. 9-14. Arizona 21. A Messenger Boy Jan. 1. Mr. Jolly of Joliet 16.

CRESTON.—POUT'S OPERA HOUSE (J. H. Pott, mgr.); Beggar Prince Opera co. 8. One Night in June 10.—TEMPLE GRAND THEATRE (Ed C. Keith, mgr.); A Trip to Chinatown Nov. 25; pleased fair audience. A White Slave 26 to capacity; performance very satisfactory. The Chaperones 3; good audience; performance excellent. Enoch Arden 16.

SPENCER.—GRAND OPERA HOUSE (Ben O. Tupper, mgr.); Walker Whiteside in We Are King 9; excellent performance; good business. Shore Acres 14. A Runaway Match 21. Graduating Exercises 15. Lecture 18. Beggar Prince Opera co. 23. What Happened to Jones 30.

ALBIA.—KING'S OPERA HOUSE (Payton and Swerling, mgrs.); Andrew Robison in Richard Carvel Nov. 3; capacity; pleased. Katzenjammer Kids 2; poor business. Payton's Katzenjammer Kids 3; pleased. William Owen in When Louis XI Was King 12. Alphones and Gaston 16. Quincy Adams Sawyer 19.

DECORAH.—GRAND OPERA HOUSE (Weber and Bear, mgrs.); Mahara's Minstrels 9; fair performance; good business. Beggar Prince Opera co. 10-12 in Said Pasha, Bohemian Girl, and Gertrude Geroff; performances fair; business poor.—STYERS OPERA HOUSE (George Higgins, mgr.); Dark.

ELDORA.—WISNER OPERA HOUSE (Gilligan and Kenoyer, mgrs.); The Power Behind the Throne 8 pleased good house. Shore Acres 21. John Arthur Jan. 8. A Run for Her Money 12. German Lilliputians 19. The Burglar 30.

ATLANTIC.—OPERA HOUSE (C. P. Hubbard, mgr.); Mayne's Wedding 2 failed to appear. Locality 2. The Game Keeper 10. Mardon 11. 24-26. Katzenjammer Kids 28. Triste Vaudelle Circus Jan. 1.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. W. Heron, mgr.); Wimberger Brothers 3-5 to good business; co. good. Maloney's Wedding 7; good business; well pleased. Katzenjammer Kids 16. A Bunch of Keys 22.

CHARLES CITY.—HILDRETH OPERA HOUSE (Charles Shaw, mgr.); Mahara's Minstrels 1; good business; pleased. Once Upon a Time 12 canceled. Beggar Prince Opera co. 23. Mason and Mason 31.

FAIRFIELD.—GRAND OPERA HOUSE (Payton and Swerling, mgrs.); Payton's Concert 11 pleased large house. Where is Cobb 29. A Devil's Boy Wanted 21. Red River 22.

ALGONA.—CALL OPERA HOUSE (C. C. Call, mgr.); Walker Whiteside in We Are King 11; fine performance to full house. A Bunch of Keys 16. Beggar Prince Comic Opera co. 26.

IOWA CITY.—OPERA HOUSE (J. N. Colburn, mgr.); Quincy Adams Sawyer 10; large house; co. good. Katzenjammer Kids 14; fair performance. Payton's Katzenjammer Kids 16. Our Goblins 21.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.); Maloney's Wedding 4 canceled. Beggar Prince Opera co. 22. A Messenger Boy 25. Camille 30.

KOKOKU.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.); Elks' Memorial Service 6. Brinton Entertaining co. 7-9. The Flints, hypnotists 14-16.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cole, mgr.); The Game Keeper 15; large house; more than capacity. How I Camp, lecture, 19. Daly's Ten Nights in a Bar Room Jan. 11.

GRANGEFIELD.—WARREN OPERA HOUSE (E. E. Warren, mgr.); John Arthur co. Nov. 22; good co. Beggar Prince Opera co. 9.

ONAWA.—OPERA HOUSE (Len C. Sears, mgr.); Uncle Josh Sprucey Jan. 1.

PT. MADISON.—EBINGER GRAND (C. H. Salsbury, mgr.); Dark 8-18.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.); Dark.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. E. Ranier, mgr.); Dark.

KANSAS.

WICHITA.—CRAWFORD THEATRE (E. L. Marting, mgr.); Old Kentucky 1; pleased capacity. Local 2; good business. The Midnight Express 3 canceled. Breckenridge Stock co. 3-5; good co. and business. A Night at the Play 19. Under Two Flags 21. Andrews' Opera co. 22. The Irish Pawnsbrokers 25. Maloney's Wedding 29. A Devil's Lane 31. Helen Grantley Jan. 1. TOLEI AUDITORIUM (H. G. Toler and Son, mgrs.); Columbia Opera co. 30; poor business. Rain 1; good co. I pleased. Mahara's Minstrels 4; good business. Alice Brothman 14. My Friend from Arkansas 15. Marie Dale 17. Two Merry Tramps 25.

PARSONS.—EDWARD'S OPERA HOUSE (Neligh and Carroll, mgrs.); Man to Man 3; good co. to fair business. Happy Hooligan 5; large business; good co. Stater's Madison Square Theatre co. 7-9. Andrew Robison in Richard Carvel 11. Stetson's U. T. C. 15. A Montana Outlaw 18. The Missouri Girl 21. My Friend from Arkansas 22. A Royal Slave 25. Down Town 28. Columbia Opera co. Jan. 1. Side Tracked 2. A Side Tracked 28. Down Town 8 failed to appear; co. disbanded at New Iberia. A Gambler's Daughter 9; poor co. to good business. Hurd, magician, 12; excellent attraction to poor business. The Life of Hester Jan. 4. Resurrection 5. Peck's Bad Boy 18. Jack Taylor 15-17. Faust 27. Reaping the Harvest 30.

BATON ROUGE.—ELKIN'S THEATRE (H. R. Stroube, mgr.); Her Only Sin 7; fair house; fine performance. The Fatal Wedding 11, 12; good houses and performance. A Gambler's Daughter 14; good house and performance. The Mummy and the Humming Bird 17. A Texas Steer 19. Tolson Stock co. 21-26. Quinlan and Wall's Minstrels 9. David Warfield 11.

LAKE CHARLES.—OPERA HOUSE (J. S. Tooher, mgr.); Tolson Stock co. 7-12 closed to large business. Otto Krause co. in The Silver Dagger 13; failed to crowded house. When Knightwood Was in Flower 16. The Fast Mail 17.

SHREVEPORT.—GRAND OPERA HOUSE (H. L. Gibbs, mgr.); Her Only Sin 2; large business; excellent production. Hurd 6 to undeservedly small business. Huse and Holland's Minstrels 13. Fast Mail 19. Leroy Stock co. Jan. 10.

MORGAN CITY.—EVANGELINE THEATRE (Sol Loeff, mgr.); Her Only Sin Nov. 30; excellent co.; packed house. Hurd, magician, 7; fair house; co. excellent. The Denver Express 6; fair house and business.

MONROE.—SUGAR'S THEATRE (I. Sugar, mgr.); Hortense Neilson (return) 1 to poor business; performance good. McDonald Stock co. 8.

TOPEKA.—NEW CRAWFORD OPERA HOUSE (Katherine Carpenter, mgr.); Mrs. Wiggs of the Cabbage Patch 11; excellent co.; very good business. Poly Primrose 12; good co. to good business. Mr. Jolly of Juliet 13; poor co.; good house.—AUDITOKIUM: James Whitcomb Riley 7 pleased a large audience. Westminister Abbey Glee Club 10; pleased good audience.—GRAND OPERA HOUSE: Dark.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.); A Trip to Chinatown 9 pleased good business. Eugene V. Debs, lecture, 11 to good business. Ten Nights in a Bar Room 12; small house; performance fair. Mr. Jolly of Juliet 13. Alice Brothers 19. U. C. T. Minstrels 20-21. A Wise Member 25. U. C. T. Minstrels 20-21. In a Woman's Power 29.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Murch Cunningham, mgr.); Leon Hermann 11; large crowd to good business. Peck's Bad Boy 13 to S. R. O.; performance fair. Adelaide Thurston in Poly Primrose 14 pleased excellent. Anderson Opera co. in Birds of a Feather 15 to fair business. Murray 21. Katherine Willard 13.

KANSAS CITY.—FIFTH AVENUE OPERA HOUSE (John E. Crawford, mgr.); Edward Carvel 9 pleased good business. Two Merry Tramps 10 to fair house. Mahara's Minstrels 12; poor co. and house. Stetson's U. T. C. 21. A Night at the Play 25. Richardson and Pringle's Minstrels Jan. 6. On Circus Day 12. Katherine Willard 13.

PORT SCOTT.—DAVIDSON THEATRE (Harry C. Erlich, mgr.); The Little Homestead 2; good co. to fair house. A Montana Outlaw 4; fair performance and business. Hills of California 5; light business. Maloney's Wedding 28. The Silver Slipper 29. Triste Vaudelle Circus 1.

INDEPENDENCE.—AUDITORIUM (G. B. Bissell, mgr.); Man to Man 4; S. R. O.; good co. to good business. Across the Pond 10. The Silver Slipper 11. The Devil's Lane 12. The Missouri Girl 23. Maloney's Wedding 28. The Silver Slipper 29. Triste Vaudelle Circus 1.

M'PHERSON.—OPERA HOUSE (C. W. Bachelor, mgr.); Jack Taylor 13. The Game Keeper 14. Once Upon a Time 15. The Silver Slipper 16. The Devil's Lane 17. Peck's Bad Boy 18. A Devil's Lane 28. Schuman Concert co. 30.

Nov. 1: The Midnight Express Nov. 30 to deservedly poor house. Circumstantial Evidence 2; fine co. to poor house. Columbia Opera co. 4; good satisfaction to fair house. Breckenridge Stock co. 7-12. Lecture 15. Andrews' Opera co. 19. The Irish Pawnsbrokers 24. In a Woman's Power 28.

JOIA.—OPERA HOUSE (T. T. Anderson, mgr.); Blind Boone 8 pleased packed house. Man to Man 9; fair co. and crowd. Stetson's U. T. C. satisfied good crowd. A Montana Outlaw 17. The Irish Pawnsbrokers 22. Hans Hanson 23. Two Merry Tramps 26. A Wise Member 21.

ATLANTIC.—THEATRE (E. S. Brigham, mgr.; P. H. Alexander, res. thesp.); Martin's U. T. C. 7; fair performance; good business. The Irish Pawnsbrokers 8; good co.; fine business. Ed Andrews Opera co. in Birds of a Feather 12. Peck's Bad Boy 17. Mr. Jolly of Juliet 18. Charles B. Hanford 19.

WILMINGTON.—WOODS' OPERA HOUSE (M. H. Kirk, mgr.); Man to Man 1 pleased fair business. Circumstantial Evidence 5; good co. and business. U. T. C. 6.—AUDITORIUM (T. W. Butcher, mgr.); Temple Quartette 4 highly pleased full house.

OTTAWA.—ROHRAU THEATRE (S. R. Hubbard, mgr.); The Step King 13; good co. and business. King of Kings 14. The Storks 25. The Wizard of Oz 26. Where is Cobb 25. The Storks 25. The Wizard of Oz 26. Gran Opera co. 27. Shore Acres 28. A Run for Her Money 31.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.); A Thoroughbred Tramp Nov. 30; good business. Sherwood Concert co. 1. Fine house and entertainment. King Dod 2 to S. R. O. The Girl from Sweden 3 pleased good house. A Desperate Chance 4 to full house. Shore Acres 5; two good houses. Leon Hermann 8. Wimberger Brothers 9-12. Charn Bloodgood 16.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.); Katherine Willard 9 pleased fair house. Katzenjammer Kids 10; good house; co. ordinary. Where is Cobb 12; pleased good house. Leon Hermann 18. A Bunch of Keys 19. Ole Olsen 23. Campbell's Jersey Folks 26. Harry Beresford 28. Martin's U. T. C. 9-14. Arizona 21. A Messenger Boy Jan. 1. Mr. Jolly of Juliet 16.

CHICAGO.—GRAND OPERA HOUSE (J. H. Pott, mgr.); Frink and Fay National Stock co. Nov. 20 to Captain Racket. The Pay Train, and The Moonshiners failed to please; small audience.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, mgr.); Man to Man Nov. 30; good satisfaction to good house. Circumstantial Evidence 7. Charles B. Hanford 11.

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THE BROOKLYN STAGE.

Pat Travers in *The Runaways* was the attraction of the English last week. Henry Irving this week. The American was closed last week. The Empire Theatre opened yesterday.

Alphonse and Gaston was last week's offering at the Columbia. The Child Stars of New York is the current attraction.

The Folly patrons were entertained by A Hatted Hero last week, with Hal Brown in the title-role and Dorothy Swinnett as Juliet Stone. Miss Swinnett's specialty made its usual hit. This week, Wedded and Parted.

The Blue Ribbon Girls were at the Gayety last week. Fred Irwin's Burlesques are this week's bill.

Burney Gilmore in *Kidnapped* in New York appeared at the Gotham last week. This week, The Great White Diamond.

At the Grand Opera House The Ninety and Nine appeared. The Worst Woman in London is the present.

At the Novelty A Flight for Millions was the week's attraction. Too Proud to Beg this week.

At the Park Recreated from Sing Sing entertained the patrons last week. Peck and His Mother-in-Law Abroad amuses this week.

Frederick Irwin's New Majesties were at the Star, and The Gay Burlesques were at the Olympia last week before steady houses. This week, Sweet Nell of Old Drury.

Mr. Payton presented The Prince of Liars at his Fulton Street Theatre, and Mary, Queen of Scots, at his Lee Avenue house, last week. The Prince of Liars is continued at the Fulton Street this week, and All the Comforts of Home is the bill at the Lee Avenue.

REEDAC.

VAUDEVILLE.

Victor's Royal Venetian Band was the leading attraction last week at the Orpheum, and made quite a pleasing impression. Mamie Kennedy sang some beautiful selections in a charming manner, especially "Say an' Never, But Not Good-by." Artists made its initial appearance, and it is a novelty above anything else, being a very diminutive tall figure sitting on a table, from which position he proceeds to draw well-known characters and different people in the audience. It is manipulated perfectly and quite mystifying. Edmund Day, capably assisted by Elmer E. Potter and Patrie Winslow, presented a delightful little comedy act, *Shipmates*. It is indeed a clever character sketch, and is comedy of the high order.

Mr. Day's work was extremely pleasing. Fulgura pleased, as usual, as a great transfigurist, although his characters are still pretty much the same. Maxwell's Fremen Quintette came in for its full share of applause. Lew Hawkins, happy as ever and as funny in good monologue, Harding and Ab Sid, the old reliable, and all. Other in clever joints were all welcome attractions. This week, The Grand Opera Trio, George Wilson, Carlisle's Dogs and ponies, the Pieray Troupe, Harry Linton and the Lawrence Sisters, Harrigan and others.

At Hyde and Behman's Holden's Manskins was the principal attraction. Mr. Holden has succeeded in presenting a genuine novelty, and one that shows great mechanical ingenuity. The combination of his idea has been seen and made a great impression. Edmund Hayes and company presented the well-known Woe Guy sketch, and made their usual big hit. Dillon Brothers more than made good in their imitable parody work. Mattle Keene, with capable support, presented Her First Divorce Case and made a delightful impression. John F. Lewis quite proved himself, for although he suffered from a severe cold he made an instantaneous hit in his original line of work. The Quaker City Quartette in some very pleasing songs and comedy scenes, as did also Hocker and Lester in their great comedy work. Laura Millard made her initial vaudeville appearance and was very well received. Her songs were well selected and sung in a charming manner. The London was closed. This week, Dan Daly, Tom Niven and company, Eva Madas, Dolan and Lombard, Avon Comedy Four, Colby and Way, Gillett Trio, Clifford and Burke, and Sisters Du Bois.

GEORGE TERWILLIGER.

JAMIE FLEMING.

Mamie Fleming is one of the youngest, prettiest, cleverest and most magnetic of the repertoire stars. Her notices from press and managers have been flattering in the extreme. Her manager, W. H. Gracy, is very proud of his star.

DARCY AND WOLFORD.

The London office of Darcy and Wolford is at 51 High Street, W. C. They are now dealing in American and foreign plays to a larger extent than ever. They always have plays on hand for road and special productions, stock and repertoire companies, and are sole agents for a score of well-known managers.

MATTERS OF FACT.

During the past three or four years, by the good management of Ralph A. Maxstott, his orchestra has become one of the pride of the Bronx. By its own due merits and efficient management it has during this time endeared itself to many of the Bronx residents, particularly those who attend the Metropolis Theatre, at which place Mr. Maxstott has been furnishing the music for the last five seasons. The Metropolis Theatre is known under the leadership of Ralph Maxstott. Mr. Maxstott's son also is a member of the organization.

The *Midnight Express* company reports last week as one of the most successful of the year at the New Curtis Avenue Theatre. On Friday they are on tour from the sufferers at the Overland Mills, which recently shut down. Immediately the response came from the individual members of the company, and within two hours a dray load of provisions was on its way to the starving hundreds from the management and members of the company.

Charles Haste, of The Volunteer Organist co., has been a success as Eben Utter in that play.

Mildred Holland and her company of upwards one hundred will open Christmas Day, in Bridgeport, in Theodore Kremer's new play, *The Triumph of an Empress*.

Manual Alexander closed with No. 1 The Sign of the Cross company to direct and play in the No. 2 company.

The Early Morning Shoppers' League is the name of an organization formed last week by nearly a hundred English women who are members of the same when are Mabel Shewin and her sister, members of Fay Templeton's company. The one important by law of the Early Morning Shoppers' League is that all purchases made by its members in the large stores during the holiday rush will be effected before 11 o'clock each day.

Margaret Robe, the artist, whose work has attracted attention in newspaper circles, has joined the chorus train of Paula Andrews at the Casino.

The Casino company will present their mascot, Paula Winifred Greely, with a big silver mug at Christmas.

The star, Grace Van Studdiford's, dressing-room at the Lyric Theatre has been decorated with a set of brilliant colored drawings by Elsie De Vere, the clever dancer in Red Feather.

Great Principe, great representative of the Great Wallace Shows, who has been associated for years with many leading theatrical enterprisers, is spending the holidays at his home in Ogdensburg, N. Y.

Solina La Salle underwent a rather severe surgical operation at the Lakeside Hospital, Chicago, recently.

Vaughan Glasser is engaging people for his stock company, in Cleveland, O.

The Ed Andrews' Opera company opened the New King Opera House, at Holton, Kan., Dec. 14. In Birds of a Feather.

Frank Adams closed his ministerial season in Napoleon, O., Dec. 10. Rehearsals of Uncle Tom began Dec. 11. The tour of the company, under the management of Frank Adams, began Dec. 12.

Manager, F. Ziegfeld, Jr., announces the last two weeks of Red Feather at the Lyric Theatre.

The Musical Johnstons, famed for their clever xylophone work, are one of the hits this season with the Weber and Bush forces. Next season they are open for offers, as they are still undecided whether to continue in burlesques or to accept vaudeville dates.

D. E. Hanlon is in his nineteenth week as Sam Prichard, the optimist, in *Blancy's Across the Pacific*.

Mr. William A. Hass, formerly MIRROR correspondent at Savannah, Ga., passed successfully through a difficult operation at the Presbyterian Hospital, in Chicago, Dec. 15.

The members of the May Sargent Company wish, through THE MIRROR, to return thanks to Manager McNamara, of the Frankfort, Ky., Theatre, for tendering them the free use of his theatre for a benefit performance. Also to the Frankfort Lodge of Elks for their efforts in making the benefit a success, and enabling the company to return to New York.

Errors of Life, by Will W. Crimans, * *

MY WIFE'S FAMILY
For Time, Bert St. John, Detroit, Mich.

LETTER LIST.

Members of the profession are invited to use *The Mirror* a post-office facility. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 10 days and entitled for will be returned to the post-office. Circumstances prevent officials and newspaper executives.

WOMEN

Avis, Imogene, Lora L. Arnold, Helen Ashley, La Petite Adelaide, Pearl Andrews, Gertrude Anderson.

Blanche, Marguerite, Emile Bowman, Anna Brown, Frankie Barrington, Viola Bancroft, Pauline Bonner, Kathryn Bloodgood, Florence Bowden, Wood Brockman, Alice J. G. Brown, Lillian C. Blair, Charlotte Burton, Edith Barker, Carrie Bachman, Edna Bickford, Mabel Bickford, Helen Bickford, Mary Bickford, Johnstone, Bickford, Edith Blair.

Craig, Marion, Nina Carter, Louise Curtis, Alice Clark, Marie Chammel, Violet Curtis, Grace Crozier, Olive Cattell, Minnie Chester, Maxine Caudrey, Anna Cunningham, Edna Chester, Laura H. Cewe.

De Wolfe, Drina, Mile, J. de Gruyere, Miss E. D. Dunham, Maud Daniel, Anna Day, Anna Dale, Lucille Dyer, Laura Davis, Susan Drake, Bert Dean, Anna Dixon, Mary Durst, Rose de Bresler, Dorothy Dunn, Gracia De Vor.

Elton, Jane, Isabella Eberhard, Margaret Ethredre, Mrs. H. Edgerly, Elizabeth Elliott, Minnie Ellison.

Freck, Marie, Alice French, Marion French, Mandie Fenn, Sara French, Edith Fennell, Anna Foy, Alice French, Anna Foy, Anna Franklin, Jessie Franklin, Jessie Farnell, Ethel Fuller, Amy Farnell.

Glover, Florence M., Louise Gardner, Clara Gruelle, Jessie Griswold, Grace Griswold, Mrs. Frank L. Gregory, Beata P. Guard, Ethel Grant, Elsie Gibson, Marion Gardner.

Hadley, Helen, Berrie, Hodson, Edith Hutchins, Crystal Herne, Adeline Hall, Sarah Holmes, Florence Haynes, Maud Hoffman, Clara Blanche, Susanne Hellen, Nellie L. Haskins, Bernice Holmes, Florence Haverleigh, Kathryn Hamilton, Blanche Hazelton, Carrie Hatcher.

Irving, Adeline.

Jansen, Marie.

Kirkwood, Josephine C., Lillie E. Kenny, Marie King, Mrs. Frank Kenny, Ethel Kent, Mrs. J. W. Kirk.

Lee, Bebbie, D. Hope, Leonard, Nora Lambert, Arabelle Lamond, Maxine Long, Lydia Lambert, Lillian Lander, Ollie de Vinc, Jeffry Lewis, Edna Lockey, Elizabeth L. Lynn, Frances Lafayette, Josephine Leslie, Marion Longfellow, Mrs. Theo Lorch, Lillian Luce, Bertie Lett, Mrs. Chas. Lamb, Maybelle T. Lawrence, Mamie Lorraine, Mrs. A. Lloyd.

Millward, Jessie, Marion Mills, Mrs. F. E. Monroe, Mod Morrison, Mrs. Edw. Maynard, Sylvia Mann, Mac Montgomery, Lizzie Montgomery, Sue R. Maud, Maud Macdonald, Mary MacGregor.

Nilson, Alice, Margaret Nixon, Miss M. Neima, Owens, Myrtle, Sarah G. Osgood, Miss Oldcastle, Daisy Osborne, Emma S. Olds.

Paul, Agnes, Mary Powers, Vida L. Perrin, Mrs. Starr L. Pixley.

Redmond, Helen, Susie Randolph, Ethel Russell, Josephine, Ruth, Gertrude Reynolds, Reynolds Reynolds, Mrs. Edmund Rutherford, Gertrude Raymond, Mrs. Carl Rieder, Myrtle L. Roberts, Daisy Rudd, Nellie Rockefellow, Mattie Reeves.

Schols, Ella, Marie Stanwell, Mahel G. Sloane, Mac Smith, Beatrice Sturgis, Agnes Singleton, Josephine Sherwood, Mrs. W. E. Sharpen, Little Sister, Ned N. Shannon, Miss N. Shannon, Mabel Silver, Helen M. Sherwood.

Shurber, Leona, Mrs. Sam Thall, Mrs. Wm. A. Trelstad, Frankie Trumbo, Laura Thompson.

Vera, Irene, May Vann, Clarke Vallette, Hortense Van Zile, Harriet Van Buren, Grace Vaughn, Mrs. J. Van Plummer.

Wilkinson, Florence, Claire Wade, Jessie Whiteman, Florence Walker, Mrs. M. Wynn, Marion Whitmore, Vera, Anna R. Wayburn, Valda, Waller, Kathleen Wayne, Paul Williams, Rita Wilson, Lucy Wilson, Georgia Wagner, May Wentworth.

Yeaman, Annie.

MEN.

Allen, Harry E., M. L. Alson, Perry Alexander, Peter C. Allen, Capt. W. D. Ament, A. S. Anthony, Harry Avery, J. G. Atkinson, Wilbur A. Andrews, E. L. Atkinson, Arnold W. Alexander.

Barlow, Milton G., Wesley Barney, Heribert Budi, Jimmy Burrell, O. S. Burns, J. F. Beck, Chas. W. Burrell, Jas. A. Blake, O. H. Butler, Fred Bowes, Dan'l R. Bandman, G. C. Boniface, Jr., Joe H. Bowes, Blackwell, Col. K. J. Bernard, H. F. Bartlett, George Blackwell, Eddie Blackwell, Alister Blackwell, Harry B. Bartlett, O. P. Battalla, Levi Blinstein, Harry C. Benett, Harry W. Bartlett, Joe, F. Bannister, Rich'd C. Bennett, I. J. Bicknell.

Crawford, Russell, C. Victor Colwell, Frank Campbell, Edw. Cragg, Jas. Curter, Walter Conne, Alex Carr, George Clarke, Ormsby A. Court, Hal Clarendon, Harry Cowley, Heribert Colby, David Carter, Dr. V. R. Combs, Jack A. Curtis, Roland Carter, S. A. Collins, Irving Channey, Joe, Cusack, Alexander Clark, Frank C. Campbell, Geo. Canning, Creighton Clegg, Jas. C. Cody, Tom Curran, Brandon Courtney, Mitchell Chapman, Edw. Corbett, Chas. Caudell, W. F. Cornell.

Dawson, Frank, Francis Dawson, Maurice Davison, Oswald Denehan, Oscar Denehan, Arthur De Vos, Jas. C. Davis, Harry Darling, H. Bernard Dennys, Wm. De Wolf, W. H. Dupont, Arthur D'Arcy, Davis and Palmer, Byron Douglas, Hammond Dally.

Ellis, Edw. M. J. Everett, Leslie M. D. Edwards, Wm. Everette, Edw. F. Evans.

Fox, Jas. J., Louis Frankel, Al. H. Fitz, Joe J. Fox, Harry Fenwick, S. Folson, Wm. Franz, Geo. F. Forrest, J. C. Fulton, David Ferguson, Wm. Fries, Geo. C. Fuller, W. H. Foster, Geo. M. Fairchild, Harry Fisher, Clarence Fleming.

Granger, Willib, C. W. Gilbert, R. C. Gardner, Frank G. Campbell, Geo. C. Gardner, Creighton Clegg, Jas. C. Cody, Tom Curran, Brandon Courtney, Mitchell Chapman, Edw. Corbett, Chas. Caudell, W. F. Cornell.

Holland, Mildred, Holland and her company of upwards one hundred will open Christmas Day, in Bridgeport, in Theodore Kremer's new play, *The Triumph of an Empress*.

Manual Alexander closed with No. 1 The Sign of the Cross company to direct and play in the No. 2 company.

The Early Morning Shoppers' League is the name of an organization formed last week by nearly a hundred English women who are members of the same when are Mabel Shewin and her sister, members of Fay Templeton's company. The one important by law of the Early Morning Shoppers' League is that all purchases made by its members in the large stores during the holiday rush will be effected before 11 o'clock each day.

Margaret Robe, the artist, whose work has attracted attention in newspaper circles, has joined the chorus train of Paula Andrews at the Casino.

The Casino company will present their mascot, Paula Winifred Greely, with a big silver mug at Christmas.

The star, Grace Van Studdiford's, dressing-room at the Lyric Theatre has been decorated with a set of brilliant colored drawings by Elsie De Vere, the clever dancer in Red Feather.

Great Principe, great representative of the Great Wallace Shows, who has been associated for years with many leading theatrical enterprisers, is spending the holidays at his home in Ogdensburg, N. Y.

Solina La Salle underwent a rather severe surgical operation at the Lakeside Hospital, Chicago, recently.

Vaughan Glasser is engaging people for his stock company, in Cleveland, O.

The Ed Andrews' Opera company opened the New King Opera House, at Holton, Kan., Dec. 14. In Birds of a Feather.

Kearney, Alexander, Chas. R. King, Arthur E. Kelley, Bohumir Kral, Harry K. Kean.

Lewis, Ralph P., Louis Love, Rich'd Lambert, J. Leahy, A. J. Linnan, J. W. Lawrence, Kenneth Lee, Sam'l Lewis, Edgar Logan, Ben Lodge, Gen. Leonard, Wm. Lawrence, Chas. Leonhardt, Henri Leacock, Almon L. Leonard, David Lethrone, Harry Lowder, M. L. Lester, Harry Lowder, Lawrence, Gen. Leach, La Barrie and Minster, Leona Ross.

Malony, Isaac W., Geo. Montserrat, Chas. A. Moore, Jas. Merrick, B. F. Monroe, Geo. R. Mathson, J. G. Morgan, Lester M. Morrison, Al. Mason, John S. Marble, Wm. L. Mann, Rich'd Mason, Will L. Maitland, J. Theo Murphy, Ed. Mayan, Walter J. More, Wm. More, Marc Macdermott, Langdon McCormack, Donald A. McDonald, Frank P. McGinn, Tom Melville, Joe McKeever, Horace McVicker.

Nelson, Francis, Jas. L. Newton, Tandy Newell, J. L. Newman, Irving C. Nelson.

Price, Alonso, Geo. Perrell, Valentine Prentiss, Teddy Powell, Jas. Fay Palmer, Louis Powers, Wm. H. Post.

Roland, Wm. A., Hal Reed, Robt. Robson, Frank Reynolds, Fiz Reynolds, Al. S. Rich, J. N. Bentwood, Fred Rashdin, J. A. Richmond, Max Ritter, Philo Ritter, Louis Ray, Frank Rehman, Wm. Raynor, Wm. Reynolds, Fred Roberts, F. Rescoe, Rice and Cady.

Sherman, Frank S., R. B. E. Smith, Sam Sidman, M. E. Simpson, H. Stuhbs, Sedney H. Smith, Bert Shepard, Jas. G. Sparks, Edw. Stephens, L. R. Smith, Nelson Shaw, J. Sawtelle, Robt. Simon, Geo. S. Spencer, Geo. H. C. Shibley, Clifford Sage, Sam'l Sullivan, Harry Sanger, Geo. Swain, Arthur E. S. Street, Frank W. St. John, Walter C. Shannon, L. J. Street.

Taylor, Cyril R., Geo. H. Timmons, Dan'l J. Towns, Bert W. Wilson, E. F. Whipple, Clarence West, Miller Woods, J. M. Washburn, Jr., Geo. Wright, Jas. L. Woodson, Jack Walsky, Edw. A. Welf, Arthur Welf, Harry J. Waring, Frank Wooley, F. H. Weston, R. E. Weston, Edwin Weston, Lon Williams, E. C. Wilson, Harry L. Webb, H. L. Williams.

THEATRICAL CONDITIONS.

The State of Business Throughout the Country as Reported to "The Mirror."

In view of the fact that scores of companies have already closed, and many more have been called in from their tours, owing to poor patronage of the theatres, there is an impression that a general business "panic" prevails. Desiring to fathom, if possible, the causes for the general decline in business, and to furnish readers of *The Mirror* with a conservative, concise and accurate statement of affairs throughout the country, *The Mirror* has gathered information as to business conditions at all points of interest to those concerned in the theatres.

From all reports it is shown that theatrical business in the East has been remarkably poor. As is well known, in New York city business has been very bad. Scores of new plays have been produced here, but failure has followed failure, and the even moderately successful plays or productions have represented a smaller percentage, perhaps, than ever before known. Boston reports poor business, and throughout the Middle Eastern States the theatres have suffered, particularly in the one-night stands, which have been worked to death by the system of bookings that now prevails, many towns being saddled with twice or thrice the number of attractions that could possibly find profitable patronage. In the Middle West, taking Chicago as a centre, business is reported as having been but little behind last season, although Chicago has not made a normal showing on the whole, and an excess of attractions in the smaller places is also reported. Farther West an improvement is shown, while on the Pacific Coast, in the Northwest and in contiguous territory good business is reported, as it also is in the South and Southwest. In the extreme West and Northwest there are conditions of growth and prosperity that insure good theatrical business for some time to come in almost any circumstances. Canada also reports good business.

Few reliable explanations of the causes of bad business in the theatre, aside from local conditions, are given. As a rule, the Theatrical Syndicate is held—or should be held—responsible for the great slump in theatre patronage in the larger cities, as in New York, because of its policy of labeling all its attractions as "first-class" and charging high prices for all alike, whereas many of its offerings are second-class or do not appeal to the public—and in the smaller cities from the policy of booking too many companies. What has been the fact in New York this season may be taken as a fair explanation of the attitude of the general public toward the theatre in the larger cities, where business has fallen off greatly. In New York, almost, it would seem, as if by common impulse, the public has this season neglected the theatre, apparently disgusted with so many of its offerings that all offerings have suffered, and is suspicious of every new play projected. Plain inferences may be drawn from these facts. One explanation of the better business in the West and South may be that those localities are a year or two behind the general deterioration of theatre offerings, as the plays they see usually are one or two seasons old. What may happen in the West and South in a year or two is an interesting thing to speculate upon in the premises, and the future in the East also affords matter for serious contemplation in the circumstances.

New York and Vicinity.

There appears to be no question regarding the state of the theatrical business in New York City. Out of some sixty odd productions in the city proper, dating from last August, there have been, approximately, but twenty-one successes, while less than a dozen have done what might be termed "fair business." Including the number of attractions that have opened in or near New York, and have gone on the road later, with a brief engagement here and there, many have closed for the season.

The cities adjacent to the metropolis have fared rather better. Brooklyn has had a fair season thus far, although none of the stock companies have appeared to have done the business of former years. The combination houses in that borough have suffered somewhat, while the vaudeville theatres have held their own.

Jersey City reports that business at the Academy of Music has been better this season than last. Business at the Bijou is as good this season as last. Melodrama draws the best at both houses. At the Bon Ton Theatre (variety) the business is far ahead of last season.

At the opening of the season in Trenton, N. J., in August the cheap (10, 20, 30) companies did not do as well as last season, but for the past two months their business has been large. With the best class of attractions business has also been very large. The companies to suffer have been the popular or medium priced ones, and their business has generally been poor. We will have three houses here after the first of December, instead of one as at present. The potters are putting most of their men on two-third time, while the Roehlings and other big works are discharging, or rather reducing, their forces.

In Albany, N. Y., the season opened early and the attendance was large, but recently it has fallen off, and only now and then is the S. R. O. sign displayed. The attractions are of the usual standard and fully equal to former seasons. The tendency to increase prices is one reason assigned for small audiences. This has been carried to an alarming extent this season. The cheap attractions are liberally patronized. When the Legislature meets business at the theatres always increases.

The general business at the theatres in Syracuse is about normal. Comic operas and stars of the first magnitude always do a large business, while comedies and comedy-dramas draw poorest. There appears to be nothing in labor troubles or commercial stagnation to affect the theatrical business here. At the vaudeville house business has not been good, but vaudeville has never paid in this town.

Business thus far this season in Rochester has been bad. Melodrama does most business, with farce-comedy following close. Higher grade plays and operas have fared poorly. With a few exceptions, the attractions have not been up to the standard of last season. The cause for light business is accounted for by the reason of the business being "overdone" during the past summer, when the city's four theatres were open with stock companies.

Boston and New England.

Business in Boston has been bad, and the predictions are all in the way of worse things for the remainder of the season.

The business in Springfield, Mass., for the first three months of the season has been about as usual. Book plays have latterly been in a majority, no less than eight coming within three weeks, and the public doesn't appear to be hungry for them.

At Holyoke, Mass., melodramas have been bet-

ter than usual. Musical comedies have drawn large.

Pittsfield, Mass., has a new, up-to-date theatre playing first-class attractions. Several new trolley lines are open, giving the city some 15,000 more people to draw from, making nearly 40,000 population in all, with only two theatres. The class of attractions that are patronized mostly are musical comedies, first-class comedy-drama, popular price repertoire companies and minstrel companies. The conventional melodrama suffers a little, but nearly all seem to be doing well.

The actual business in Fall River, Mass., has been poor, although on the face one house has done a very fair business. The large musical comedies and conventional melodramas have done the best business. Attractions have not been any better than formerly. The people seem to care less every season for the theatre. Shut down in the mills last Summer and 10 per cent. reduction in wages on Nov. 23 hurt business so far this season, and no improvement for rest of season appears evident. Suburban electric cars take many to Providence to see the better attractions.

Theatrical business in North Adams thus far has been excellent, as far as the better class of attractions are concerned. Thrilling melodramas, to the extent of two a week, are out of good business, the will element taking to them without reserve. Musical plays have also fared well, but this year's bookings have not been up to the past three years.

Business at Rockland, Me., has been decidedly better than for several years. The class of attractions that have done the best business are the popular priced companies, which include the repertoire and high priced attractions. Those that have fared poorly or normally have been the regular house price attraction.

The attractions at Dover, N. H., have been good and up to the standard, with the exception of repertoire companies. Business has been good, all the one-night attractions have fared well and some have fared better. The outlook is good.

At one of the theatres in Manchester, N. H., business has been unusually large, and in the other good when the attractions were of a nature to warrant it, and only fair for the average attractions. The Opera House is, because of the scarcity of bookings, running behind in receipts. The causes assigned by the local managers are the Trusts' methods.

The season at New Haven, Conn., has been successful. Business at both the Hyperion and Grand has been excellent. It has been a season in which attractions deserving patronage have received it. Business is falling off at the factories and men are being discharged daily, so that the outlook for the close of the season is not bright.

At Parsons' Theatre, in Hartford, Conn., the business is a little behind last season. The public here are getting tired of paying \$2 for a poor entertainment.

At the beginning of the season in Providence, R. I., business generally was much better than it is now. The Providence Opera House has done better than it did last season. At the Empire and Paris theatres business is said to be up to last season. At the Imperial business has been fair. At the Providence Opera House business was very poor last season and the season before that. The falling off in business cannot be attributed at this time to local conditions.

In Chicago and Tributary Territory.

Business here has not been bad, generally speaking but it has been worse than it was during the corresponding portion of last season. In some instances business has been unprofitably bad, but in many more it has been good. At the outlying houses, neighborhood and stock, besides the melodrama circuit, business has been about the same. The chief cause of the slump in business has been the inferiority or unsatisfactory character of the attractions. Chicago has more theatres than last year, while, some persons think, she has no more theatregoers and no more population, because a considerable number of large factories have been moved away from this labor union stronghold. Good musical comedies and well acted plays, well supplied with humor, or with a broad interest instead of a star and little else, seem to be most popular here.

At Peoria, Ill., business, taken in general, has been quite good. The attractions this season have been about up to the standard of former seasons, and the public generally patronize a first-class performance.

Galesburg, Ill., has one theatre, and the population has grown to 28,000. October house shares footed up \$1,320, one of the best months the Auditorium ever had. Business was not quite so good during November. Legitimate and comic opera attractions draw the heaviest business.

Rockford, Ill., reports: Business has been good. The attractions that have done best business are musical and popular price companies. Attractions have been up to the standard of former seasons. The public is favorable to good companies. Compared with former seasons business has been better, owing to favorable condition of business. All factories are working to their full capacity. The forecast as to the rest of season seems good.

Since the opening of the season at the Masonic Temple Theatre in Fort Wayne, Ind., business has been exceptionally large. All classes of attractions have fared well. Everything looks good for a fine season.

Business as a whole at the two theatres in South Bend, Ind., thus far this season has not been good, although there have been noteworthy exceptions. Attractions so far have not been up to past seasons in quality, and the general attitude of the public toward the theatre this season seems to be indifferent. The public has had a surfeit of inferior and mediocre attractions crammed down its throat by the Theatrical Trust.

Terre Haute, Ind., reports: The attendance has been unusually good. Good houses, 33; crowded houses, 11, and S. R. O., 8. The best patronized attractions are the comic opera and the cheap priced attractions. The regular priced ones with an unknown star or none at all are the ones that fail to draw. The attractions this year are as good as in former years.

The attendance in South McAlester, Ind. Ter., has been about the same as last year. Better attractions than last year have been offered.

The theatrical business in Dubuque, Iowa, for the past season has been above the average. The better class of attractions have done the best business. Generally the performances have averaged above those of former seasons in point of merit. The outlook for the remainder of the season is good.

The theatrical business in Keokuk, Iowa, has scarcely reached the volume attained for several seasons past, although it has been fair. As a general thing, musical comedies have done a good business, and so have plays of the higher order. Farce-comedy of the horse-play variety has not fared as well. With several notable exceptions, the bookings so far this season have not been on a par with what has been offered in the last two seasons.

At Ottumwa, Iowa, thus far the business has been heavier than ever before. The class of plays heaviest has been melodramas of the most depraved sort, and minstrels have also done well. Meritorious dramas have not fared so well. The attractions this year have not been up to last year's standard.

The theatrical business at Des Moines, Iowa, up to the present time compares favorably with former seasons. The outlook for the remainder of the season looks very encouraging.

In Philadelphia.

Theatrical business in the Quaker City this season thus far has not come up to expectations at the high priced theatres. Standard attractions will always receive recognition, but it seems that there are not enough of them, or, at least, we have not been favored with them. One of the main causes for the unprofitable business is too many pieces of amusement. The popular priced theatres have done fairly well.

In Washington and Vicinity.

In Washington there appears to be no material difference or change in the business. The conditions are normal, and the attractions have been no better, or poorer, than for a like period last season. There is no reason why business here should not be good, provided the attractions are up to the standard. Money is never tight here, and the theatre should prosper for the great army of patrons are the Government clerks, and "Uncle Sam" is a generous provider. There are no manufacturing or trade industries located in this city, and trouble that affects other cities, such as labor strike, railroad tie up, etc., we are happily free from.

At Annapolis, Md., business has been exceptionally good so far this season. Attractions doing the most business were farce-comedies, musical comedies and melodramas. Classical productions in several cases have not fared as well as they deserved. Business should be very much better after Jan. 1, as the State Legislature meets, and will be in session until April 15.

A very flourishing condition exists in Cumberland, Md., due, perhaps, to the prosperous local condition as Cumberland has never enjoyed more wealth than it boasts of to-day (representing seven banks), and the advantage over many other towns of its size by having six railroads. There are from forty to fifty plants now in operation, giving employment to thousands. The attractions this season in general are of a better and higher class than heretofore, and have been successfully patronized.

The season thus far at Wilmington, Del., has been dull for all the theatres, some of the best attractions on the road drawing poor houses.

The Coal and Steel Districts.

Pittsburgh, Pa., reports: Business at the Bijou, the most popular house in the city, is about normal, which means that the weekly gross receipts average between \$25,000 and \$30,000. Ever since the opening of the season the Alvin, with but few exceptions, has offered musical comedies, and all of them have been unsatisfactory, and in consequence business has been light. The stock company at the Grand, Pittsburgh, Pa., is a most excellent one, and Manager Davis furnishes the best plays obtainable for his patrons. The result being that business is about the same nearly every week. There is plenty of money in circulation in this city, and the people never hesitate to spend their money for what they want, and therefore the somewhat slight depression felt at all of the houses, except the Bijou, Academy and Grand, is without doubt due to the unsatisfactory plays offered.

Business has been normal in Scranton, Pa. with a tendency to increase as the season progresses. Light opera seems to have done the best business. The standard of attractions has been far better than in any previous season, due no doubt to the excellent showing our theatres made last year.

Business at Allentown, Pa., has averaged good thus far this season. Opera, romantic plays, standard dramas and comedies are drawing the largest houses. Business compares favorably with that of the past couple of seasons, and as local conditions are good, it will probably continue good the balance of the season.

At Johnstown, Pa., the business this season has been about one-third behind that of last season. Comic opera and musical comedy have done the best business, and the attractions have if anything, been superior to those of other seasons. The city, living on coal and steel operations, and these having been bad, has shared in the depression. While men have been laid off, still the work is fairly good, so the cause seems to be more of a fear of hard times than actual depression. Better conditions are looked for.

In Reading, Pa., business thus far this season has slightly fallen off. The attractions are about of the same character as last season. It is difficult to state the reason for any failing off in theatrical business, as all other business is good and nearly all the manufactures are running on full time.

Throughout Ohio.

At local theatres in Cincinnati the situation as a whole is unusually satisfying. Last season was the banner one in this city, and while business is not quite so good this year, it is better than at any other time in the past, except last season. The popular priced field, the Columbia and People's, in vaudeville, and Lyceum and Heuck's playing melodrama, are all doing a satisfactory business. At the Walnut every musical attraction except one has turned people away at some period of its stay, and dramatic offerings of genuine merit have fared almost equally well.

At the Grand there has been some little falling off. The rapid growth of the city in the past three years, and the destruction of the Pike, have more than offset any tendency toward a slump that may exist, and there is no reason to doubt that the season will be as prosperous as that of two years ago.

Certain attractions in Cleveland that have played so far this season have done an exceptionally large business, while on the other hand, some high class attractions have done very poor business. The attractions at the cheaper houses have all done the usual large business. As a rule, the attractions this season have not been up to the standard of former seasons.

As a general proposition business in Columbus has been but fair thus far this season. Comedy, particularly the musical comedy, has fared well, and almost without exception "straight" plays have failed to draw. Taking it all in all, local business is at present somewhat below that of several seasons preceding this.

Business at the theatres in Dayton so far this season has been normal. First-class attractions have not done as well as they should. Melodramas, burlesque and vaudeville have averaged almost capacity. Musical comedies and recognized stars have done all the good business. Lesser lights and unknown quantities have fared badly. Local conditions are almost exactly the same as those which have obtained for several seasons back. The indications are that the balance of the season will show a continuation of the present average business.

The business done at the houses in Toledo, O., this season has been about normal. Musical comedies have done the best business. This class of attractions has been better than last season, and business is at present somewhat below that of several seasons preceding this.

At East Liverpool, Ohio, from the opening until the middle of October the business was not quite as good as for the corresponding period of last year, owing to a disagreement over the wage scale in the local factories. The outlook for the balance of the season is good.

At Urbana, Ohio, business generally this season has been better. Farce-comedies and cheap melodramas have fared the worst. The attractions have been up to a good standard. The general attitude of our public to the theatre is good. Business has been helped by a trolley line built from smaller town.

St. Louis and the Middle West.

This has probably been the best season the St. Louis theatres have ever experienced. This is probably due to some extent to the coming of the World's Fair next year, which naturally is the cause of a great many transient people being in the city, and also to the fact that St. Louis is increasing in population very fast, and as the theatres have not increased, naturally they feel the effects of this increase in population. We have less theatres than any other city of any size like the size of St. Louis. Musical comedies have had the call on business this season, although we have done some very big business with other attractions. St. Louis will probably materially increase its business during the re-

mainder of the season, as winter weather is just starting in and the better attractions are coming along at this time and will follow for the next few months.

In St. Joseph, Mo., business has been only fair. The only first-class house we have, Tooele Theatre, has had a line of attractions as good as usual, but business at this house has been poor. On the other hand, we have one popular priced house and one vaudeville house which have done an enormous business. Another vaudeville house is now being constructed. The lack of patronage at the Tooele Theatre does not apparently come from any local conditions. There was never more prosperity among the people of this section than we are now having. We are getting too many Number 2 companies out here. It is almost impossible to make any forecast as to the balance of the season, but it will probably be only fair.

Taken as a whole the theatre business in Kansas City, Mo., has probably never been better than at the present time. We have six theatres and all appear to be prospering in every sense of the word. On Sundays especially every house is almost invariably sold out. Kansas City seems to like most any class of attraction if well played, but have a rather decided leaning toward the musical plays. The attractions this season have been fully equal if not superior to those of former years.

Business at the theatre in Joplin, Mo., is much better than it has been for a number of years. We have had much better attractions than in former years. Farce-comedy and light opera are favored more. The latter part of the season will probably be as successful as the first.

At St. Paul, Minn., reports: Since the opening of the regular season an unusually large number of musical organizations have played here. Some of them were very good and fared well. Others of inferior quality have not fared so well. This season's business as far has been generally good. The general attitude of the public toward the theatres is fluctuating about this time of the year, especially before the holidays, yet the prospect seems fairly good for the balance of the season.

The general business at the several theatres in Minneapolis, Minn., has been good. The comedy and light opera attractions have met with the best success. The public seems to want entertainment of a higher class than has been given it, and is waiting for it. The outlook is promising.

At Battle Creek, Mich., business as far this season has been very good, considering the size of the city and the number of attractions that visit us each week. Opera, extravaganza and minstrels have done the best business.

Kalamazoo, Mich., reports: Business this season so far has been light as compared with last season. Musical comedies and minstrels draw the largest houses, and popular price repertoire companies generally are well patronized. The attractions thus far this season are up to the standard of former seasons.

Business has been good at all the theatres in Milwaukee, Wis., so far this season. The class of attractions that has done the better business has been the popular priced kind

future business it may be cited that there are now two new theatres building, with two more thestres to be built very soon. Within the next year there will be \$18,000,000 spent in San Francisco on public improvements. This is over \$1,000,000 a month.

Los Angeles, Cal., has been and will be a good "show" town. Previous to the formation of the Syndicate we were receiving many first-class attractions, and the majority of them playing week stands and do big business; but this did not last, for immediately after the combine was formed they sent us mostly a poor class of attractions. Then the public became skeptical and withdrew its patronage. Minstrels, when not thrown on us one after the other, fare well. So-called musical comedies meet, as a general thing, with poor reception. First-class comic opera with good support brings out the S. R. O. sign invariably. Shakespeare, when played by such as Mr. Ward and Mr. James, has always been an immense drawing card. Los Angeles is musical, and musical plays of worth are well received.

Business is fully as good as last season in Seattle, Wash., and perhaps even a little better. Seattle's population is over on the increase, and there is also at the present time an era of general prosperity. Though the engagements have been short, the musical attractions that have played here so far this season have done capacity business. At the Seattle business is much better so far this season than it was last. For the rest of the season the attendance will depend on the class of attractions offered. We have four small vaudeville theatres on the principal streets of Seattle, and they are all doing a rushing business, charging a general admission fee of ten cents. They give several performances during the afternoon and evening, and all are invariably crowded. It looks like there would be a good opening here for first-class vaudeville, and there is considerable talk of the Orpheum circuit taking the Grand Opera House here when the new theatre is built.

At Portland, Ore., business in general has been somewhat above normal. There have been many financial successes and few positive failures. The attractions which have done the best business are those headed by well-known stars, or made up of people of proven ability and popularity. "Number 2" companies, or good plays with unknown people, are apt to fare badly. Stock companies presenting successes of the past decade are beyond all question money making ventures in Portland. Vaudeville has not established itself as yet here. Musical comedies are money makers here. The local managers claim that relief can only come from more intelligent management of the "Syndicate's" booking office. Minstrels have fared badly this season. Extreme fare has suffered deadly chill from the neglect of the theatregoers.

The South.

In New Orleans, La., the state of business thus far this season has been remarkably good. The people of New Orleans seem to have gone theatre-mad, and notwithstanding the fact that there are now seven theatres in a city of three hundred thousand population, all of them are doing good business. The class of attractions that has done the best business, strange to say, has been the sensational melodrama, but business has been large with good high-classed attractions. The present taste of the theatregoing public seems to be in favor of musical comedy.

Shreveport, La., reports: Business of the theatre so far this season has been good. All classes of attractions presented by good companies have had excellent houses, the cheap repertory companies faring worse than any other attractions. The attractions so far this season have been fair. The attendance at the theatre this season is ahead of last season, and will probably improve as the season advances.

Business at Capital Theatre, Little Rock, Ark., has been excellent, the best in years, and this year is at least fifty per cent. better than last year. The majority of theatregoers in this city are partial to comedies, musical comedies and comic opera. The attractions here this year are up to the standard of former seasons, and business the remainder of the season should be large.

Montgomery, Ala., reports: This season the attractions have been fully up to the standard of past seasons. In fact a better average of attractions so far. The general public are more favorable to the theatre this season than for the past several seasons. The reasons for the increased patronage this season are the exceptionally prosperous conditions of this territory owing to the very high price of cotton.

Raleigh, N. C., reports: Business has been good. Legitimate drama and comedy, minstrel and opera draw best. The season is the best in years. The attitude of the public is very favorable. The outlook is very bright.

This season's business at Augusta, Ga., so far is possibly a little better than the average from the fact that we have had more good attractions than usual and more well-known plays and stars. The balance of the season will probably be about normal. The cotton crop has turned out rather short in this section, and that will affect all lines of business somewhat.

Macon, Ga., reports: Business this season has been good and rather better than for the past few years. High-class comedy, musical comedy and light opera have fared the best, and melodramas and cheap musical comedies have fared poorly. Minstrels have always drawn well. The attractions thus far have been up to the standard of the last three or four years. The public will liberally patronize a first-class attraction. The bookings for the balance of the season show up about as well as for the past three or four years.

Canada.

Business in Montreal this season has been exceptionally good at all the theatres, and especially at the first-class house, the Academy. This is owing chiefly to the season for the farmers being a good one and a generally prosperous year in business all round. The attractions at the Academy have with one or two exceptions been excellent, but all of one kind—viz., musical comedy or light opera. This class of attraction has, however, always been a favorite in Montreal. At Proctor's, playing popular-priced standard attractions with a few farces and musical comedies, the business is steady and uniform, neither as a usual thing very large or very small, but paving. The melodramas play as a general thing from fair to large business. Burlesque does, as it has done for years, large business. The French stock always plays to good business. The other French theatre does good business.

MATTERS OF FACT.

Bruno and Russell, with a headline act, have open time after the holidays, and can be booked through Jo Paige Smith, of the Vaudeville Association, with offices in the St. James Building.

Will L. White and Pauline Gear, who have gone to their home in Salem, Mass., to spend the Christmas holidays, invite responsible offers for the ensuing year.

The members of the Flying Squadron are requested to forward the addresses of their permanent harbors or the itinerary of their cruises before Jan. 15, 1904, to the acting mate, Thomas Boone, 1424 Broadway.

A full complement of holiday goods suitable for Christmas gifts can be secured at Maher Brothers, Sixth Avenue and Thirty-first Street. Their store is brimming with holiday suggestions.

The attention of the public throughout the country is called by J. J. McLoone, dramatist, to the position that it is claimed is played upon them by certain promoters in regard to his play, *Across the Rockies*.

State and Havlin's new theatre, the Majestic, at Erie, Pa., will be ready for business Jan. 14, when a high grade opening attraction is wanted on a certainty or otherwise. Only the best will be considered by State and Havlin.

A number of strong melodramas which have been successfully toured are offered for sale by W. R. Watson, of Watson's Theatre, Brooklyn.

First-class attractions are assured profitable engagements at the New Auditorium Theatre, Salem, W. Va., where capacity business has been recorded by a number of good ones. Manager, J. S. Howard wants to engage companies for the New Year's Day.

Violet Dale's performances with A. C. L. Honeyman prove one of the pleasing features of that attraction. Her singing and impersonations have attracted considerable attention.

THE TOEDTEBERG SALE.

On the afternoons and evenings of Wednesday and Thursday, Dec. 2 and 3, a notable sale took place at The Anderson Auction Company's rooms, 3 West Twenty-ninth Street, New York, when the collection of Mr. Augustus Toedteberg, of Brooklyn, was dispersed. The sale comprised dramatic and other illustrations, including rare books of theatrical history, engraved, colored and photographic portraits, lithographs, playbills, daguerreotypes, etc. The sale consisted of Part I of the catalogue only.

Mr. Toedteberg was born in Hanover, Germany, in 1824, and came to this country in 1844, locating in New York city where he commenced his career as a professional inlayer of prints, playbills, autograph letters, etc., in 1846, and from that date he has laid upwards of one hundred thousand prints. His best work was the inlaying of Ireland's Records of the New York Stage, two volumes, extended to 51 folio volumes, containing about eight thousand prints. This superb work was executed for the late Augustus Daly, and at the sale of his fine collection it was purchased by J. O. Wright and Company, the well-known booksellers and print dealers, of this city. From this firm the work went into the possession of that world famous collector of dramatic material, Evert Janseus Wendell. Another fine specimen of Mr. Toedteberg's work is the Dona Bible, extended to 51 folio volumes, with eight thousand prints, for Mr. Daly, now in the collection of John D. Crimmins. On these two works Mr. Toedteberg spent nearly twenty years. Among other remarkable specimens of his work are Judge Mollen Chamberlain's magnificent collection of autograph letters, now one of the attractions in the Boston Public Library, A. M. Palmer's History of the Union Square Theatre, probably the finest example of its kind in existence, and a copy of Ireland's Records for the same gentleman, A. Oakley Hall's Old New York, and Ireland's Records. Joseph Ireland's own copy of the Records extended to twelve volumes. Mr. Toedteberg has laid hundreds of prints, autographs, etc., for Charles H. Bell, one of the Governors of New Hampshire, the late George W. Childs, Ferdinand J. Drer, W. H. Campion, and James H. Bentle, of Philadelphia, Joseph Jefferson, the late William J. Florence, and J. O. Wright and Company.

His principal work, however, was for Mr. Daly, whose library presented fine specimens of his skill and ability, notably the memoirs of Neil Gwynne, Peg Woffington, Mrs. Jordan, Colley Cibber, Women of the Court of Louis XV, Coquelin, Henry Irving, Lola Montez, Mrs. Billington, Ira Aldridge, Charles Kean, Fanny Elwin, Edwin Forrest, and many others. Also early portraits of Betterton, Wycherly, Prince Rupert, Earl of Rochester (also an engraving of him as a mountebank), Dryden, Charles II, Duke of Buckingham, Samuel Butler, some of the court beauties of the time of Charles II, Mrs. Croswell, view of the birthplace of Mistress Nell, etc. The whole of the extra illustrations neatly laid to a uniform size. Bought on order. \$70.00.

One of the gems of the sale and cheap at the price.

ALFRED BECKS.

NEW THEATRES AND IMPROVEMENTS.

Schenectady, N. Y., is to have a new hotel and theatre which, it is said, will be opened early next season. The directors of the company which has just been incorporated are L. Lawrence Weber, Harvey S. Winsor and Edward F. Rush, of New York; Charles F. Veeder and John J. McMullen, of Schenectady. Weber and Rush, of New York, it is said, have rented the house, which will have a seating capacity of 1,500.

Steel and Son, architects, submitted plans last Thursday to Felix Isman, in Philadelphia, for a new theatre and office building, to be erected at 123 West Thirty-ninth street and 1418 Broadway.

The Soldiers' Home Theatre at Bath, N. Y., was opened Tuesday evening, Dec. 1, by Mary Emerson, in *His Majesty* and *the Maid*. Sixteen hundred people were present. The company gave the greatest satisfaction. Miss Emerson responding to nine curtain calls. The musical programme by Soldiers' Home orchestra. Carl H. Richter, acting director, was of exceptional merit. James L. Crogan is the house manager.

Plans for the new opera house to be erected at Waukegan, Ill., have been adopted. It will measure 81 x 100 feet. Wingfield, Clifford and Rowland will be the owners. It will cost \$25,000 and will seat 1,175 persons.

A new theatre and hotel building is to be erected in Los Angeles, the theatre to be managed by Oliver Moroso. It is expected to be in readiness for formal opening on Sept. 1, 1904. Mr. Moroso announces that he will not relinquish his lease of the Burbank Theatre, and that he and James Nell will control no less than five stock companies next season.

The New Majestic Theatre, in St. Louis, Mo., is to be opened Tuesday evening, Dec. 1, by Mary Emerson, in *His Majesty* and *the Maid*. Sixteen hundred people were present. The company gave the greatest satisfaction. Miss Emerson responding to nine curtain calls. The musical programme by Soldiers' Home orchestra. Carl H. Richter, acting director, was of exceptional merit. James L. Crogan is the house manager.

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29. Stockton 20. Fresno 21. Sacramento Jan. 1. Marysville 2. Portland, Ore. 4-6. WAY DOWN EAST (Wm. A. Brady's): J. Claude Gilbert, mgr.; Parkersburg, W. Va., Dec. 25. MARIETTA, O. 20. Cambridge 28. Newark 28. Delaware 30. Marysville 31. Mansfield Jan. 1. Bucyrus 2. WHALIH AND POVERTY (Jno. J. Brophy, mgr.): Hamilton, Pa., Dec. 25-26.

WEARY WHILE WALKING (Harry Dull, mgr.): Shenandoah, Pa., Dec. 21. Danville 25. WEDDED AND PARTED: Brooklyn, N. Y., Dec. 21-26.

WHEN KNIGHTHOOD WAS IN FLOWER: Norfolk, Va., Dec. 25. Richmond 26. Danville 28. Greensboro, N. C., 29. Charlotte 30. Columbia, S. C., 31. Savannah, Ga., Jan. 1. Jacksonville, Fla., 2. Macon, Ga., 4.

WHEN WOMEN LOVE (Frank W. Nason, mgr.): Toledo, O., Dec. 20-21. Akron 24-26.

WHITE, PORTER J.: Ironton, O., Dec. 25. Portsmouth 26.

WHITESIDE, WALKER: Peoria, Ill., Dec. 25.

WHY WOMEN SIN (M. W. Taylor, mgr.): Minneapolis, Minn., Dec. 20-26. Chicago, Ill., 27-Jan. 2. Milwaukee, Wis., 3-9.

WHY WOMEN SIN (Western: M. W. Taylor, mgr.): Cairo, Ill., Dec. 25. Paducah, Ky., 26. Memphis, Tenn., 28-30. Clarksville 31. Henderson, Ky., Jan. 1. Earlington 2.

WHY IN NAME ONLY (Garland Gaden, mgr.): Poughkeepsie, N. Y., Dec. 22. Peekskill 23. Harrisburg, Pa., 24.

WILLARD, KATHERINE (Edward C. White, mgr.): Omaha, Neb., Dec. 24-26.

WHY ALAS! Jersey City, N. J., Dec. 21-26.

WHY YONSON: Watertown, N. Y., Dec. 22. Santa Cruz 23. Mandeville, 24. Fresno 25. Bakersfield 26. Pomona 29. San Bernardino 30. Riverside 31. San Diego Jan. 2. Los Angeles 3-9.

STOCK COMPANIES.

ACADEMY: Buffalo, N. Y., May 25-indefinite. ALLCAZAH (Belasco and Mayer, mgrs.): San Francisco, Cal.-indefinite.

AMERICAN (Oliver Martell, mgr.): Los Angeles, Cal.-indefinite.

BAKER THEATRE (Jno. E. Boyle, mgr.): Rochester, N. Y.-indefinite.

BALDWIN-MELVILLE: New Orleans, La., Sept. 12-indefinite.

BOWDIN SQUARE: Boston, Mass.-indefinite.

BOWLING GREEN: Nashville, Tenn.-indefinite.

BROOKLYN: Brooklyn, N. Y.-indefinite.

BUSH TEMPLE: Chicago, Ill.-indefinite.

CASTLE SQUARE: Boston, Mass.-indefinite.

CENTRAL (Belasco and Thalh, mgrs.): San Francisco, Cal.-indefinite.

CLEVELAND: Chicago, Ill., Oct. 31-indefinite.

DARCY AND SPECK'S: Philadelphia, Pa.-indefinite.

DEAN: Pittsburgh, Pa.-indefinite.

ELLIOTT: Chicago, indefinite.

ELIYAHIM (Wm. H. Wilson, mgr.): New Orleans, La., Nov. 21-indefinite.

EMPIRE: Toledo, O.-indefinite.

EMPIRE: Columbus, O.-indefinite.

FAWCETT, GEORGE: Baltimore, Md., Sept. 21-indefinite.

FERGUSON: Minneapolis, Minn.-indefinite.

FORBES: Philadelphia, Pa., Aug. 15-indefinite.

FRAWLEY, DANIEL, AND CO. (James Nell and Daniel Frawley, props.): Asklund, N. S., Dec. 26-Jan. 16.

GARRICK: Chicago, Ill.-indefinite.

GERMAN: Philadelphia, Pa.-indefinite.

GRAND OPERA HOUSE: Pittsburgh, Pa.-indefinite.

HOPKINN: Memphis, Tenn.-indefinite.

HOMMER, MAY: Chicago, Ill.-indefinite.

HUNTLEY: Atlantic City, N. J.-indefinite.

IMPERIAL THEATRE: Providence, R. I., Aug. 22-indefinite.

IRVING PLACE THEATRE (Heinrich Conried, mgr.): New York city-indefinite.

LEADUE: Chicago, Ill.-indefinite.

NEILL-MOROSCO (Chas. Astor Parker, mgr.): Los Angeles, Cal., Nov. 22-Jan. 8.

NEW AMERICAN (Jno. Conners, mgr.): Chicago, Ill.-indefinite.

PATTON'S LEE AVENUE: Brooklyn, N. Y.-indefinite.

PATTON'S FULTON STREET (Corse, Payton, prop.; Jno. Andrews, mgr.): Brooklyn, N. Y., Oct. 8-indefinite.

PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29-indefinite.

PLAYER'S STOCK: Chicago, Ill.-indefinite.

PROCTOR'S FIFTH AVENUE: New York city-indefinite.

PROCTOR'S 125th STREET: New York city-indefinite.

PROCTOR'S: Albany, N. Y., May 18-indefinite.

KACELLIFFE'S, CARRIE: Philadelphia, Pa., Sept. 7-indefinite.

SPOONER (Mrs. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y., Aug. 22-indefinite.

STANDARD THEATRE (Darcos and Specks, prop.): Philadelphia, Pa.-indefinite.

THOMAS: Milwaukee, Wis., July 7-indefinite.

HIRTH FIRST STREET: Chicago, Ill.-indefinite.

TROY, DONNA, STOCK (Jas. L. Glass, mgr.): New Orleans, La., Nov. 15-indefinite.

REPERTOIRE COMPANIES.

AUBREY STOCK (Eastern: Wm. Davidge, mgr.): Schenectady, N. Y., Dec. 14-26. Lockport Jan. 2. Erie, Pa., 4-9.

AUBREY STOCK (Western: East Liverpool, O., Dec. 26. Rois, Pa., 28-Jan. 2. Morristown 4-9.

BENNETT-MOULTON (W. A. Partello, mgr.): Athol, Mass., Dec. 21-26. Greenfield 28-Jan. 2. Westfield 4-9.

BENNETT-MOULTON (F. C. Twichell, mgr.): Derby, Conn., Dec. 21-26.

BENNETT-MOULTON (H. R. Newhall, mgr.): New Bedford, Mass., 21-Jan. 2. Brockton 20-25.

BENNETT-MOULTON (J. M. Torr, mgr.): Shamokin, Pa., Dec. 21-24. Paterson, N. J., Jan. 4-9. Trenton 11-16.

BOSTON STOCK: Martinsville, Va., Dec. 21-26.

BRECKENRIDGE STOCK: Emporia, Kan., Dec. 21-26.

BUNTING, EMMA (Earl Burgess; Theo. Johnson, mgr.): Williamsport, Pa., Dec. 14-23. Reading 24-Jan. 2.

CAMPBELL'S, FRANKIE (Jere Grady, mgr.): Rutherford, N. J., Dec. 21-24. Portland 25-Jan. 2.

CASTLE STOCK (L. L. Green and Jno. Yeager, mgrs.): Addison, N. Y., Dec. 21-23. Andover 24-26. Cattaraugus 28-30. Salamanca 30-Jan. 2. Randolph 4-6.

CHASE-LISTER (Southern: R. T. Rutledge, mgr.): Washington, D. C., Dec. 21-26.

CHERRY AND JACK'S COMEDIANS (P. P. Craft, mgr.): Charleroi, Pa., Dec. 21-26. Grafton, W. Va., 28-Jan. 2. Buckhannon 4-9.

COOK-CHURCH (H. W. Taylor, mgr.): Norristown, Pa., Dec. 21-26. Lebanon 28-Jan. 2. Harrisburg 4-9.

CREED'S COMEDIANS: Barnevile, O., Dec. 21-26.

CRESCENT COMEDY: Salem, W. Va., Dec. 21-26.

CUTTS DRAMATIC (W. H. Curtis, mgr.): Osborne, Kan., Dec. 21-23. Stockton 24-26. Plainville 28-30. Hill City 31, Jan. 1.

CUTTER AND WILLIAMS: Chillicothe, O., Dec. 21-26. Wellington 28-Jan. 2.

DAVIDSON, FRANK: Montesano, Ind., Dec. 21-23. Clinton 24-26. Duria 30-Jan. 2.

DAVIDSON STOCK (A. E. Davidson, prop. and mgr.): Aurora, Ill., Dec. 21-26. Racine, Wis., 27-Jan. 3.

DE WOLDE STOCK (Phil Levi, mgr.): Wheeling, W. Va., Dec. 21-26. McKeepsport, Pa., 28-Jan. 2.

DILGER-CORNELL: Carlisle, Pa., Dec. 21-26. Chambersburg 28-31. Columbia, Jan. 1, 2.

DILIPSE STOCK: Winona, Minn., Dec. 22. Jackson 23. 24. Natchez 25. 26. Sharon 4-9.

EDWARD STOCK: Philadelphia, Pa., Dec. 20-26.

EWING-TAYLOR (Albert Taylor, mgr.): Marshall, Tex., Dec. 25, 26. Palestine Jan. 2.

EWING STOCK (Geo. M. Fenner, mgr.): Lowell, Mass., Dec. 21-26. Gloucester 28-Jan. 2.

PERRIS COMEDIANS (Harry Bubb, mgr.): Quincy, Ill., Dec. 21-26.

HILL, DON C.: Flagstaff, Ariz., Dec. 21-26. Williams 28-Jan. 2.

HARPER, GEORGIA: Decorah, Ia., Dec. 21-26.

HARQUET COMEDY (Chas. K. Harris, mgr.): Brockton, Mass., Dec. 21-26.

HILL, DON C.: Flagstaff, Ariz., Dec. 21-26. Williams 28-Jan. 2.

HOFLETT, JACK, SHOWS (Jack Hoeffer, mgr.): Jefferson City, Mo., Dec. 20-26. Alton, Ill., 25-Jan. 2. Evansville, Ind., 28-Jan. 2. Owensboro, Ky., 4-9.

HENDERSON, MAUD: Grand Rapids, Mich., Dec. 21-24.

HILLMAN, MAY: Jamestown, N. Y., Dec. 21-26.

HUMMELEIN'S IDEALS: Wilmington, Del., Dec. 21-Jan. 2. Chester 4-9.

HUMMELEIN'S IMPERIAL STOCK (Jno. A. Hummel, mgr.): Elkhart, Ind., Dec. 21-26. South Bend 25-Jan. 2. Joliet, Ill., 3-9.

HOEFFLER, JACK, SHOWS (Jack Hoeffer, mgr.): Jefferson City, Mo., Dec. 20-26. Alton, Ill., 25-Jan. 2. Evansville, Ind., 28-Jan. 2.

HOLDEN COMEDY: Pensacola, Fla., Dec. 21-26.

HOWARD-DORSET (Geo. B. Howard, mgr.): Parkersburg, W. Va., Dec. 21-Jan. 2. Hillsboro, O., 4-9.

HOWARD STOCK (A. G. Howard, mgr.): Waterbury, Conn., Dec. 21-26.

INDIAN AND EDGAR IDEALS: Fargo, N. D., Dec. 21-26. Barnesville 28-30. Lisbon 31-Jan. 2. Willmar, Minn., 4-9.

KARROLL, DOT: Manchester, N. H., Dec. 21-26. Dover 24-26. Portsmouth 28-Jan. 2. Portland 4-10.

KEANE, JAMES (Morris R. Durley, mgr.): Riverside, Cal., Dec. 22. Pasadena 25. Palos Verdes 26. Oxford 28. Ventura 29. San Louis Obispo 30. Salinas 31. Monterey Jan. 1. Hollister 2. San Jose 4, 5.

KINNEY, JAMES (O. E. Wee, mgr.): Fort Huron, Mich., Dec. 25-Jan. 2. Pontiac 4-6.

KERKHOFF, DRAMATIC: Savannah, Ga., Dec. 21-26.

KEYSTONE DRAMATIC (McGinn and Shipman, props.): Lynn, Mass., Dec. 21-Jan. 2.

KING-PERKINS (Edward Taylor, mgr.): Montezuma, Ia., Dec. 22. Newton 23. Boone 25. Prairie City 26. Rockford 28. Oskaloosa 31. Ottumwa Jan. 1. Iowa City 2.

KLAR-URBAN: Nasua, N. H., Dec. 21-26.

LORRAINE, RHE (S. F. Sherman, mgr.): Geneva, N. Y., Dec. 21-26. Ithaca 28-Jan. 1.

LYCEUM STOCK (E. C. Greengate, mgr.): Woodward, Okla., Dec. 21-26. Higgins, Tex., 28-30. Dallas 31-Jan. 2.

MARSH, WILLIAM, STOCK (Dean and Ogle, mgrs.): Lyons, N. Y., Dec. 21-26.

MCALIFFE, JEBE, STOCK: Stamford, Conn., Dec. 21-26. Poughkeepsie, N. Y., 28-Jan. 2. Cobles 4-9.

MCDONALD STOCK: Lafayette, La., Dec. 20-26.

MACK, WILBUR: Mansfield, O., Dec. 21-23. Mt. Vernon 24-26. Pleasant City 28-30. Cambridge 31-Jan. 2. Marquette 4-6.

MAD AND ARMOUR'S COMEDIANS: Bethany, Mo., Dec. 21-23. Trenton 25-28. Princeton 28-30. Milan 31-Jan. 2.

MARSH, WILLIAMS, STOCK (Joe Marks, mgr.): St. Catharines, Can., Dec. 21-26. Brantford 28-Jan. 2. Chatham 4-16.

MARKS, TOM, STOCK (Tom Marks, mgr.): Green Bay, Wis., Dec. 21-26. Oak Park 28-Jan. 2.

MARKS' NAT: Chicago, Ill., Dec. 21-26. Louisville, Ky., 27-Jan. 2. St. Louis, Mo., 3-9.

MATHEWS, CLARA: Walls Walls, Wash., Dec. 21-26. Boise City, Idaho, 28-Jan. 2.

MAY, VERA (H. A. Dubois, mgr.): Rochester, Pa., Dec. 21-26.

MILDRED-ROULEUR (Frank Fox, mgr.): Green Bay, Wis., Dec. 21-26. Spartanburg 23. Charlotte 24-26.

MOREY STOCK (Le Comte and Fleisher, mgrs.): Stillwater, Okla., Dec. 21-26.

MYERS, WILL H., STOCK (Sim Allen, mgr.): Mayville, Ky., Dec. 21-26.

MYRKE-HARDER (Wm. H. Harder, mgr.): Cohoes, N. Y., Dec. 21-26. Yonkers 28-Jan. 2. Peekskill 4-9.

MYRKE-HARDER (Eugene J. Hall, mgr.): Sisters, Vt., Dec. 21-26.

NORTH BROTHERS' COMEDIANS: Sedalia, Mo., Dec. 21-26.

PATTON, CORSE, COMEDY (J. T. Macaulay, mgr.): Hartford, Conn., Dec. 21-26.

PATTON, CORSE, STOCK: Bangor, Me., Dec. 25-Jan. 2.

PATTON, CORSE, STOCK: Bangor, Me., Dec. 25-Jan. 2.

PATTON SISTERS (Col. Frank Robertson, mgr.): Dec. 21-26.

PAYTON, E. V., STOCK (Ralph A. Ward, mgr.): Cumberland, Md., Dec. 24-Jan. 2. Johnstown, Pa., 4-9.

PAYTON, E. V., STOCK (Eastern: E. V. Payton, mgr.): Newburg, N. Y., Dec. 21-28.

PAYNLE, CLARA: Liberty, Pa., Dec. 21-26.

PEPPER PLAYS: Linnane, Mo., Dec. 21-26.

ROCKWELL DRAMATIC: Whitinsville, Mass., Dec. 21-26.

ROYAL STOCK: Hattiesburg, Miss., Dec. 21-26.

RYAN, DANIEL B.: Trenton, N. J., Dec. 21-26.

STANFORD, C. D.: 28-Jan. 2. Schenectady, N. Y., 4-9.

STAPLES, PAULINE (J. W. Sights, mgr.): Shreveport, La., Dec. 21-26.

SLATER PLAYERS: Ludington, Mich., Dec. 21-26.

SPOONER DRAMATIC: Mena, Ark., Dec. 21-26.

TAYLOR-ALBERT STOCK: Marshall, Tex., Dec. 25-Jan. 2.

THE SEWARD SHOW (Arthur J. Chisam, mgr.): Paris, Ill., Dec. 21-26.

THE SWELLSMITH: Henderson, Ky., Dec. 21-26.

TOLSON DRAMATIC: Raton, N. M., Dec. 21-26.

TURNER, CLARA (M. B. Miller, mgr.): New Britain, Conn., Dec. 21-26.

THE VAN DYKE (H. Walter Van Dyke, mgr.): Carthage, Mo., Dec. 21-26. Springfield 28-31. Joplin Jan. 1.

TURNER, CLARA (Moulton, Thompson and Moulton, prop. M. B. Miller, mgr.): New Britain, Conn., Dec. 21-26.

VAN DYKE AND EATON (F. Mark, mgr.): Huntington, W. Va., Dec. 14-26. Charleston 28-Jan. 2. Portsmouth, O., 4-9.

VERNON STOCK (Benj. B. Vernon, mgr.): Dover, N. J., Dec. 21-26. Bonton 28-Jan. 2.

WADDE STOCK (W. T. Ward, mgr.): Franklin, Pa., 28-Jan. 2. Pleasant Hill 28-Jan. 2.

WILBER STOCK (H. R. Wilber, mgr.): Raleigh, N. C., Dec. 21-26. Goldsboro 28-Jan. 2. New Bern 4-9.

WINNING BROTHERS' OWN: Fairmount, Minn., Dec. 21-27.

WOOD AND BRIGGS: Duquoin, Ill., Dec. 21-23.

WYOMING STOCK (Jas. L. Glass, mgr.): New Orleans, La., Nov. 15-indefinite.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Western: Harry S. Fullerton, mgr.): San Antonio, Tex., Dec. 22. Austin 23. Waco 24. Fort Worth 25. Dallas 26. Denver, Col., 28-Jan. 2.

A JAPANESE NIGHTINGALE: New York city Nov. 19-Dec. 26.

BABES IN TOYLAND: New York city Oct. 12-indefinite.

BLACK, PATTI, TROUBADOURS: Patterson, Ga., Dec. 22. New Iberia, La., 23. Opelousas 24. Lake Charles 25. Beaumont, Tex., 26.

BOSTON IDEAL OPERA (McKay and Mosley, mgrs.): Keywest, Fla., Dec. 21-26. Brackentown 28-31. St. Petersburg 30, 31.

CARROLL, D. L.: 28-Jan. 2.

DANIELS, FRANK: New York city Nov. 2-Jan. 2.

DAVIN MUSICAL EXTRAVAGANZA (R. Wade Davis, prop.): Springfield, Mass., Jan. 1, 2. Northampton 15.

DR. ANGELIS JEFFERSON: Memphis, Tenn., Dec. 25-26.

EARLIE, VIRGINIA: Baltimore, Md., Dec. 21-26.

FLORODORA (Fisher and Ryley, mgrs.): Chicago, Ill., Dec. 6-26.

FRANCE OPERA: New Orleans, La., Nov. 16-indefinite.

GARLAND, MARY: Fort Worth 25. Dallas 26. Denver, Col., Dec. 21-26.

GRANDE OPERA HOUSE: Pittsburgh, Pa., Dec. 21-26.

HILL, ROSE, ENGLISH FOLLY: New York city Dec. 19-29.

IMPERIAL BURLESQUERS: St. Louis, Mo., Dec. 20-26.

INDIAN MAIDENS: Lowell, Mass., Dec. 21-23. Brockton 24-26.

INNOCENT MAIDS (T. W. Dinkins, mgr.): Richmond, Ind., Dec. 22. New Castle 23. Dunkirk 24. Elwood 25. Terre Haute 26. Hartford, Conn., 28. Montpelier 29. Lebanon 30. Kokomo 31. Marion Jan. 1, 2.

IRWIN'S, FRED: Philadelphia, Pa., Dec. 21-26.

JOLLY GRASS WIDOWS: New York city Dec. 21-26.

KENTUCKY BELLES: Rochester, N. Y., Dec. 21-26.

LAFAYETTE: Connellsville, Pa., Dec. 25. Greensburg 26. OH City 28. New Castle 29. East Liverpool, O., 30. Rochester, Pa., 31. Bellfontaine, O., Jan. 1.

MAJESTICS (Fred Irwin, mgr.): Louisville, Ky., Dec. 20-26.

MAZELTOS: Indianapolis, Ind., Dec. 21-26.

THE OLYMPIA: New York city Dec. 21-26.

PEPPA'S, BAIL, BOY (Southern): Belton, Tex., Dec. 24-26. Austin 25. San Antonio 26, 27. Tyler 28. Sherman 29.

PEGGY, FROM PARIS (Henry W. Savage's): New York city Dec. 21-26.

POLLARD LILLIPUTIANS OPERA: Sacramento, Cal., Dec. 20-27.

THE CONVICT'S DAUGHTER (R. G. Pray, mgr.): Cincinnati, Jan. 2, 3.

REEVES, AL., BURLESQUERS: Philadelphia, Pa., Dec. 21-26.

REILLY AND WOODS: Minneapolis, Minn., Dec. 20-26.

RENTZ-SANTLEY: New York city Dec. 21-26.

THE EARL OF PAWTUCKET (Kirke La Shelle, mgr.): Wheeling, W. Va., Dec. 25.

THE FOLKS UP WILLOW CREEK: Marshall, Ill., Dec. 24-26.

SHORE ACRES (Wm. B. Gross, mgr.): Keokuk, Ia., Jan. 4.

STEWART, MAY: Hico, Tex., Dec. 22, Dublin 23.

THE BILLIONAIRES: Belvidere, Ill., Dec. 25. Monroe 26.

THE CONVICT'S DAUGHTER (R. G. Pray, mgr.): Cincinnati, Jan. 2, 3.

PURCELL, 24. NEW YORK CITY: 25. Oklahoma City, Okla., 26. Tulsa 27. Shawnee 28.

THE HOTTEST COON IN DIXIE: Memphis, Tenn., Dec. 25, 26. Clarkdale, Miss., 28.

THE EARL OF PAWTUCKET (Kirke La Shelle, mgr.): Wheeling, W. Va., Dec. 25.

THE FOLKS UP WILLOW CREEK: Marshall, Ill., Dec. 24-26.

THE HOTHOUSE BY THE SEA: Des Moines, Ia., Dec. 24-25.

THE WAYWARD SON: Buffalo, N. Y., Dec. 21-26. Jamestown 27.

UNCLE MEZ: Norwalk, O., Dec. 25. Barberston Jan. 2.

WILL SHE DO ME (Southern): Goshen, Conn., Dec. 24-26.

YOUNG TOBE BOXIE (Chas. L. Miller, mgr.): Washington, Pa., Dec. 25. Bellair 26.

ZACHELLE AND VERNON'S COMEDIANS: Clinton, Ia., Dec. 25. Canton, Ill., 26. Peoria 27. Keokuk, Ia., 28.

ZIG ZAG ALLEY: Salem, N. J., Dec. 22. Bridgeton 23. Pottsville, Pa., 24. Lancaster 25.

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THE NEW YORK DRAMATIC MIRROR



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The Organ of the American Theatrical Profession

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LONDON, ENGLAND.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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BUSINESS THE COUNTRY OVER.

A READING of the reports—elsewhere—in THE MIRROR this week from correspondents from all points of the compass, on the prevailing state of affairs pertaining to the theatre, will repay managers, actors and the would-be owners of the theatre in the United States. There is food for reflection in these reports.

While the intelligence from New England and from Boston especially, which is one of the best theatrical cities in the world under normal conditions, show a shrinkage in theatrical patronage, and while New York and the Middle Eastern States do not appear in a much more favorable light, nor the Middle West, with Chicago as a centre—the Northwest, the Middle South and extreme South, and the Pacific Coast, from Oregon to Lower California, report favorable or splendid business for the proper attractions—plays properly produced, with good companies. Thus, the further West one goes the better condition in the theatre is found. This is partly due to the excellent wheat and corn crop, the gold and silver mining industries, and partly to the greater freedom of the theatre in that territory.

The South has had a fine cotton crop, and that always means good times. Colorado, owing to mining strikes, is not as mirth seeking as it will be later in the season. Canada reports good times, and many of the reports predict good business after the new year.

Many reasons are given for poor business where poor business prevails, the principal reason being "shrinkage of securities in Wall Street." But when every business is prosperous with the sole exception of the theatrical business, there must be some more cogent reason for the stagnation. Persons who have money do not stay away from the theatre without reason. Why have they shunned the theatre during the past two months?

If New York city be taken as a basis for judgment, it is safe to say that Wall Street is not altogether responsible for the stagnation in the theatre. Here, while scores of new plays have been produced this season, the number of such plays that have been even moderately successful may be counted on the fingers of one hand. There have been weeks during which many theatres

have been almost deserted, some of them with the most pretentious offerings. It would seem that the public has almost in a body determined to keep away from the theatres. The most reasonable explanation of the matter is that the public has lost faith in the general management of the theatre and distrusts almost everything new that is put forward. Those responsible for the present management of the theatre—or rather its mismanagement—have in the premises something to ponder over. It is evident that they have discredited themselves with the public, which is sick of superficial "shows" and nondescript offerings, and in resentment punishes the entire theatre for the shortcomings of the persons who assume to control the American stage. The only consolation to be drawn from the present state of affairs is this—that the incompetence of the so-called Syndicate to administer a great artistic institution is plainly revealed, and while the whole theatre suffers in consequence, the burden will fall heaviest on those who deserve to carry it.

STAGE PLAYS AND "SKETCHES."

ON another page THE MIRROR publishes an interview by one of its London representatives with an English barrister on the subject of the controversy in that city between the Theatrical Managers' Association, representing the regular theatres, and the managers of music halls, in regard to the playing of "sketches" in the music halls, the managers of the regular theatres claiming—and their contention has been upheld by a London magistrate—that such representation of sketches in the music halls is contrary to the law as to stage plays and the place of their showing.

The so-called competition between the music halls and the regular theatres in London has long been discussed. The regular theatres in that metropolis have for some time complained of the loss of patronage that they have attributed to the music halls, where, aside from the usual mixed bills of vaudeville, little plays have been represented, as they are represented in New York and other cities. The London public appears to have patronized the music halls much more generously than it has patronized the regular theatres, as a rule, perhaps not so much because the music halls afford the better entertainment—although it is not to be questioned that popular taste seems to run toward the music hall style of amusement—as because the music halls offer greater liberty of conduct, most of them permitting smoking and encouraging other indulgence that their bars provide. Thus the managers of regular theatres, in self-defense, have instituted the proceedings against music halls, invoking a law that had not been rigidly enforced to prevent the halls from presenting "sketches," and therefore by so much decreasing the attractiveness of their rivals.

The controversy resulted in a test case, and action being brought against the proprietor of the Palace Theatre, who in court was fined for producing a sketch, the point being made that his license did not permit him to represent stage plays, and the decision being that a "sketch" really was a stage play. This decision has called attention to an Act of Parliament which, it is claimed, has been ignored. "There can be no doubt," says the barrister interviewed by the representative of THE MIRROR, "that if the Theatre Act of 1843, under which the recent proceedings were taken, is to be rigidly enforced, there is hardly a music hall proprietor in London who does not run the risk of prosecution and the danger of being mulcted in heavy penalties under the statute; and, further, every music hall artist who takes any part in a so-called 'sketch' that comes within the comprehensive term of 'stage play' is also liable under the act to a penalty of £10 for every day during which the performance takes place."

It appears that the London music halls operate under licenses from the London County Council—a body like our Board of Aldermen—for music and dancing only. On the other hand, the regular theatres have authority by letters patent, or the Lord Chamberlain's license, for stage plays. And it having been decided that a so-called "sketch," as it is known both in London and in this country, is nothing more nor less than a "stage play," its only technical difference from a regular stage play being that it occupies a shorter time and employs fewer persons, the seriousness of the matter to the music halls, that have depended upon the "sketch" to round out their performances, may easily be seen.

WHEN DOCTORS DISAGREE.

Dr. Parkhurst, in his sermon last Sunday, denounced the forthcoming production of *Parasol* as "blasphemy." Dr. Hillis, in Plymouth Church, Brooklyn, on the same day, congratulated the public on its good fortune in having it done.

THE ANNIVERSARY-CHRISTMAS MIRROR.

The Very Best.

Manchester (N. H.) Union, Dec. 16.

The Christmas number of THE DRAMATIC MIRROR, marking the twenty-fifth anniversary of that publication, is the very best number of that particular paper ever placed in the hands of the Stage Door man. The issue must have meant a tremendous amount of work in preparation. The result is artistic to a high degree—artistic not only in the elegance of illustration, but in the style of literature. The stories are good, the reminiscences by the "boys and girls" of the stage like letters from home, and the entire combination is attractive in every possible way. But one thing is lacking—a few of the warm reminiscences of the dramatic editors, the legitimate chaps. The Christmas number of 1894 should see them represented, the country fellows as well as the city boys.

"Consummation of All That Its Fine Career Deserves."

Pittsburgh Dispatch, Dec. 20.

The Christmas number of THE DRAMATIC MIRROR is at hand, and it is a work, pictorially, typographically and literally, quite worthy of the publication which was the pioneer in the region of the Christmas number. There is a richness and a lack of the usual holiday gaudiness that pervades so many special editions that are commendable qualities. Its pictures of favorite stage folk in their homes and their dressing-rooms, pictures of children of the stage and pictures of everything about the theatres that the theatregoers like to know about are interesting. Altogether the holiday MIRROR is a consummation of all that its fine career deserves, and a fine expression of its Merry Christmas.

Eclipsed All Former Efforts.

Buffalo Commercial, Dec. 19.

The Christmas number of THE NEW YORK DRAMATIC MIRROR, published this week, marks also the twenty-fifth anniversary of that sterling publication, which so worthily plays the leading part in dramatic journalism. It is hardly necessary to say that the number is a beauty, and that THE MIRROR has eclipsed all former efforts in this direction. The number contains many admirable illustrations, and a great variety of entertaining matter, sketches, poems, historical articles, etc., of interest to the general reader, and the theatre patron, as well as those identified with the dramatic profession. Mr. Flake is to be congratulated on this brilliant achievement.

Well Worth Preservation.

New York Tribune, Dec. 16.

The twenty-fifth anniversary number of THE DRAMATIC MIRROR was issued yesterday, with a cover in colors by Hamilton King and many times the usual number of pages. The number contains numerous pictures and special articles of interest, many congratulatory letters from well-known actors and critics, and even a one-act play. The frontispiece is jolly, rather English and old fashioned, and the whole issue is well worth preservation by those interested in dramatic affairs.

Full of Excellent Matter.

Pittsburgh Gazette, Dec. 20.

The Christmas number of THE DRAMATIC MIRROR is full of excellent and timely news concerning the theatre and its people, while its special features represent a very high class of contributions. THE MIRROR has had a useful career and to-day stands as a sort of dramatic knight errant, whose mission is to rescue the stage from what it imagines to be the curse of commercialism.

It's a Beauty.

Philadelphia Inquirer, Dec. 20.

The Christmas MIRROR is out, and it's a beauty. Such a vast fund of interesting and entertaining matter of a footlong nature has rarely, if ever, been placed between two such artistic covers. It is a credit to Mr. Harrison Grey Flake and his corps of writers, as well as to the players who so liberally contributed amusing and reminiscent articles.

Personal Expressions.

The Rev. J. F. Milbank, D.D., Rector, of Momence, Ill., and formerly Archdeacon of Georgia: "Though not the fowl of season" (isabella, in Measure for Measure)—I. e., though rather late for Christmas congratulations—permit me to offer you mine on THE MIRROR's quarter of a century and its more than excellent Christmas number. I have read THE MIRROR off and on, for many a year, and have watched your stand per ardua et tibi hostium. Now that I have become a subscriber, I read THE MIRROR as I do my 'Rituals.' I have as many friends in the profession (my sister, Victoria Milbank, among the number in London), that I am able to follow them all up and their temporary habitats in 'Dates Ahead.'

A. L. Parkes, Chicago: "Your superb twenty-fifth anniversary and Christmas MIRROR has arrived here, and is deservedly in great demand. I have been connected with the stage nearly forty years in various capacities, and was for twenty years editor of the old Sunday 'Mercury,' so I am, I think, qualified to congratulate you. THE MIRROR is a professional medium of which every manager, actor and actress may be proud, because it is clean, new, reliable, and devoted to the best interests of the entire theatrical guild."

Rev. Thomas Henry Sill, Trinity Parish, St. Christopher's Chapel, Clergy Room: "I congratulate you on the silver anniversary of THE DRAMATIC MIRROR. When I took it up I could not put it down until I had gone through it from cover to cover. It is a wonderful publication, and reflects your good work for the stage and for our whole town most truly."

Owen Fawcett: "Allow me to congratulate you and the Christmas MIRROR. Like good wine, it improves with age. You will see I have been a good patron of THE MIRROR, for on the first page that you have printed a fac-simile of twenty-five years ago you will see my ad, and in the Christmas number you will also find it."

Ryan Walker: "Allow me to congratulate you on the splendid Christmas MIRROR. It appears to me as the most artistic and most readable of any Christmas publication this year. I believe in telling a fellow when he has turned out a good thing, so here's an encore."

Joe Myra and Buster Keaton: "We have just purchased the Anniversary-Christmas MIRROR. It is beautiful, and such a lot for the money. Wish you a Merry Christmas."

William C. Richardson, Hanover Hotel, Philadelphia: "Congratulations on your Anniversary-Christmas MIRROR. It certainly is a crackerjack."

J. Moy Bennett: "The holiday MIRROR is certainly a success."

GEORGE C. TYLER RETURNS.

George C. Tyler, of Liebler and Company, arrived from Europe on the *Lucania* last Saturday, after a three weeks' trip to London and Paris. While in London Mr. Tyler talked with Israel Zangwill, the author of *Merey Mary Ann*, and arranged for Eleanor Robson's appearance in that play in London next year. Mr. Tyler says that Mr. Zangwill is putting the finishing touches to his new play, *The Serio-Comic Governors*, in which David Frohman may star *Cecilia Loftus* next season. Madame Rejane will tour this country next season in *Zaza* and *The Marriage of Kitty*, under Mr. Tyler's management, and he has also contracted with Louis N. Parker for an English version of *L'Epave*, the *Gymase*, Paris, success.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

L. R. P.: James O'Neill first appeared in Monte Cristo at Booth's Theatre, Feb. 12, 1883.

READER, Chicago, Ill.: Katie Emmet appeared as a child with Joseph Jefferson.

EXTRA MILTON, Pa.: THE MIRROR never has heard of that end man or his book.

HISTORIAN, Camden, Maine: Edwin Forrest died December, 1872.

V. C. D., Canastota, N. Y.: Augustus Thomas is the author of *On the Quiet*.

R. G. W., Chicago: Matt Brennan's address is the Hotel Vendome, Broadway, N. Y.

A. F. LAMBERT, Martinsburg, W. Va.: Anna Held starred in *The French Maid*, 1898-1899. Charles A. Bigelow was in the cast.

SUBSCRIBER, Vermont: Your letter is too long to publish. Verbal contracts are of not much worth unless witnesses can be produced.

FRED F. S., Amsterdam, N. Y.: Write to Barnum and Bailey, Bridgeport, Conn., or to Colonel Cody, Hoffman House, New York.

HOWARD W., New Haven, Conn.: Al. Woods, 1358 Broadway, New York: Arthur J. Lamb, Hotel Normandie, New York: Edmund Day, in Vanuville. Address of other not known.

KNICKERBOCKER: He may claim relationship with Russell Sage, but Mr. Sage has no nephew, and if he had he could not, in the very nature of things, be a young man, as Mr. Sage was born Aug. 4, 1816.

L. M., Boston: True, your letter of some months ago was ignored, as the present one ought to be. Full name and address are essential when writing to THE MIRROR for information.

D. M. C., Warsaw, N. Y.: Adele Ritchie has appeared in *The Chinese Honeymoon*, *A Runaway Girl*, *The Cadet Girl*, *Three Little Lambs*, *King's Carnival* and *Toreador* during the period you specify.

N. M. L., Seattle, Wash.: As you do not wish to advertise for such a position, write frank letters to the ladies on nice paper in nice envelopes. Or, call on them when they are in your town. Don't say that you are above the position you seek.

GASTON N., Mobile, Ala.: When *We Were Twenty-one* is a translation or paraphrase by Thackeray, from Beranger, the Robert Burns of France. Nat C. Goodwin recited it in the first act of the play of the same name at every performance.

ARTHUR GRAY: It has never before been printed. It is, in full: Nathaniel Carl Goodwin. He is about forty-eight, was born in Boston, has been on the stage thirty years, and has not received less than \$500 a week in nearly that time.

CLARA BELL: Adelaide Neilson played Pauline to Charles Coghlan's Claude in *The Lady of Lyons*, at the Fifth Avenue Theatre, about twenty-four years ago. Charles Coghlan did play Hamlet in the same theatre on one occasion for his benefit.

RANDOLPH, Richmond, Va.: E. A. Sothern played Othello; W. J. Florence, Iago, and Lotta, Demedea, at a matinee in the Academy of Music for the benefit of the Custer Monument Fund; and Clara Morris and McKee Rankin played Jane and Rochester, in *Jane Eyre*, at Wallack's for the same object.

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THE USHER



Bids for the lease of the Grand Opera House, in New Orleans, were opened and acted upon by the directors of La Varieté Association, the owners, last week. Martin Beck, of the Orpheum Circuit, secured the theatre and it will go into his hands next May, for a period of five years. He bid \$60,000 for that period and agreed to spend \$10,000 or more in renovating the building. His offer was accepted because it was the highest and the most satisfactory of the several received by the Association. Henry Greenwall, who has managed the theatre for a number of years, offered to purchase the property, but the Association did not desire to sell and his proposal was declined.

Mr. Beck, the new lessee, intends to restore the Grand Opera House to its old plane. For a number of years—or ever since the Theatrical Trust made it necessary for Mr. Greenwall to cease playing first-class attractions—it has been devoted to a stock company and has been successful. But the Varieté Association wish the theatre to be conducted on a different basis, and Mr. Beck's policy meets with their approval. The Grand Opera House is the best situated theatre in New Orleans, and with the improvements that will be made in it it will be eminently suitable for the use of attractions such as were associated with its early history.

Mr. Beck will book the attractions of The Independent Booking Agency, and New Orleans will thereby have an opportunity to see a number of leading stars that have been debarred from appearing in that city for some time past. In this connection it is interesting to announce that arrangements have been made whereby Independent theatres will be opened next season in the principal cities between Richmond and New Orleans on the Coast route, and between New Orleans, and Louisville. Attractions outside of the Trust will be in a position to book advantageously at least four weeks in Southern territory—something that has been impossible for seven or eight years.

The number of theatres that are open to independent attractions is increasing constantly. There will be a new first-class playhouse for them in the centre of St. Louis, ready in August. In New Haven, Worcester, Albany, Utica, Syracuse and Rochester the bars are to be let down. A year hence practically the entire country will be free.

James K. Hackett is rehearsing his company daily in a new play, by George H. Broadhurst, which he will produce when he resumes his tour on Christmas day. It is a romantic comedy, with a leading role similar to those in which Mr. Hackett's greatest successes have been won. He expects to play John Ermine also in the West, where—judging from its popularity in Chicago—it is likely to please the public.

The Theatrical Trust, which has its own troubles this season, continues to receive newspaper compliments from various sources.

From the Utica *Observer*: "The matter of extravagant prices for admission to the metropolitan theatres is becoming acute in New York. Poor audiences are reported as the rule in most of them. A story is told of one of the most popular actors in New York that he played to only \$35 on a recent evening. There is a growing revolt against the exactions of the Theatrical Trust. If the idea gets fully in possession of the minds of the theatre-going people of New York that they can compel a reduction of prices by staying away, the reduction will come. It will not be a conspiracy, but a consensus, that will bring the reform. The Theatrical Trust has held sway for a long time. But it cannot stand against the public when once that public is made resentful and compelled to declare itself."

From the Madison, Wis., *Democrat*: "One of the most exasperating of the modern combines is the Theatrical Trust—a combination of managers which makes or breaks actors at will, and which unfailingly retains a proportion of the profits entirely unjust to the stars whose genius causes the dollars to be nimble. The monopoly endeavors to control the first-class houses in all large American cities, and actors are thus forced to come under its autocratic direction or be content to appear in second rate places."

From the New York *Independent*: "The theatres are in the doldrums. With nearly half of the "season" gone, managers, already counting enormous losses, are confronted with worse conditions than have been known in many years. While for seasons the thea-

tres have enjoyed remarkable prosperity, the public now seems almost to have abandoned them *en masse*. This season, beginning as usual late in August, early showed poor patronage. Matters grew worse and worse, and November developed the most depressing state of affairs that the stage has known in a generation, all things considered. The most notable event of the season, the coming of Sir Henry Irving, in its results, perhaps, shows as plainly as anything could the amazing apathy of the public, if it can be called apathy. Perhaps mistrust is the better word to use. On all his former visits to this country Irving planned and profited by long visits in New York—two months or more each time. This year, under the direction of the Theatrical Syndicate, he was assigned to New York for three weeks, and was placed in a theatre he never had appeared in before. Here it may be suggested that the apathy or the mistrust of the public that has resulted in theatrical stagnation possibly relates to anything new put forward rather than to offerings of which the public has exact knowledge. The dominating influence in the theatre may have so abused the public that the strange condition that prevails might reasonably be attributed to popular resentment, which expresses itself by ignoring most offerings that are new. Irving's experience in New York would seem to indicate that."

Felix Isman, the well-known Philadelphia real estate man, is said to be backing Charles B. Dillingham in his numerous enterprises. It was rumored a few days ago that Mr.

prosperous than ever, having realized upon their great crops. Besides, it is getting to be realized that the trouble in Wall street have been the results of a "rich man's panic" and that the hard times talk has been more of a scare than a reality; more of a sentiment than a fact.

The trouble in New York city seems to be that the public has grown disgusted with the sour or frivolous character of most of the theatrical offerings and it is withholding its patronage by design rather than from any necessity for practicing economy.

COMMITTED SUICIDE.

Mr. and Mrs. Joseph Cawthorne (Mrs. Cawthorne is Queenie Vassar) have an apartment on Forty-fourth Street. Miss Vassar had until last Sunday a hideous and valuable bull terrier with sad eyes, a white face and a bad name. On his collar was engraved "I am Queenie Vassar's dog 'Tough.'" "Tough" had been at Asbury Park all Summer, and when he was brought to town he dropped. It was believed that he was pining for exercise on the board walk. Anyway, last Sunday, when the chambermaid went into the Cawthorne's apartment where "Tough" was alone, the dog dashed past her and ran up the flight of stairs that led to the door opening upon the roof. Several tenants who were up there kodaking each other, saw a small, round body scud past like a dirty sailboat in a brisk wind, saw it plunge over the edge of the roof, and the next moment heard a sickening thud on the stones of the court seven stories below. That was the end of "Tough." Every one believes he committed suicide.

CHALLIS WINTER.

Challis Winter was one of the pretty girls in the original Floradora production, after which she was engaged by Richard Mansfield for a part in *Monsieur Beaucaire*. She was with him two seasons, playing such parts as Mrs. Lanyon, in

PERSONAL.



Photo: Sarony, N. Y.

DUNBLANE.—Nora Dunblane has won praise from the press in the large cities for her performances as Ruth in *The Worst Woman in London*. The company is playing at the Grand Opera House, Brooklyn, this week.

FAWCETT.—Owen Fawcett is in the Moses Taylor Hospital, Scranton, Pa. He writes that his condition is not serious.

FLEURY.—Fernando Fleury, the old actor and vaudeville performer, is lying at the point of death in the Actors' Fund Home, Staten Island.

CODY.—Colonel William F. Cody arrived at the Hoffman House, New York, from Wyoming recently. He will sail for Europe April 1 to reopen the Buffalo Bill Show.

HERBERT.—Victor Herbert intends to have a Victor Herbert Orchestra in New York when he leaves Pittsburg in the near future.

TEMPLETON.—Fay Templeton received an advanced Christmas present from the Shubert Brothers last week in the shape of a horse, with a coupe attachment.

GILBERT.—Grandma is said to be the title of the play chosen for Mrs. G. H. Gilbert's farewell tour next season.

CODY.—Colonel W. F. Cody lost one of his long ringlets last Tuesday night behind the scenes of the Victoria Theatre, when Eva Tanguay, of *The Office Boy* cast, cut it off while he was talking to Frank Daniels.

ANDERSON.—Mary Anderson (Mrs. de Navarro) will appear in London Dec. 30, and give an entertainment for the 4,000 children of the Whitechapel district. Miss Anderson will sing.

WALLACE.—General Lew Wallace is at the Holland House, where specialists are treating a growth in his nose from which he has suffered for years.

CORBIN.—John Corbin, the scholarly dramatic critic of the *New York Times*, lectured last Thursday morning at the League for Political Education, on "The Theatre and State," to a cultivated and appreciative audience.

TREE.—H. Beerbohm Tree has issued a very artistic souvenir of his production of *King Richard II at His Majesty's Theatre, London*. The souvenir is in the form of an antique scroll, upon one side of which is a colored print showing in a pageant the principal characters in the play, and upon the other side, in illuminated text, is a description of the play and a history of its stage presentations. The scroll is fixed with a fac-simile of the seal of Richard II.

ROSENFIELD.—Sydney Rosenfeld has resigned as secretary of the National Art Theatre Society, his duties in his new stock theatre venture absorbing all his attention.

BISHOP.—Kenyon Bishop, who was called to Dayton, O., a fortnight ago by the death of her mother, has gone to Albuquerque, N. M., to spend six weeks with her brother.

TREE.—Beerbohm Tree met and was entertained by George Fuller Golden, in London, the other night, to his great pleasure.

OWEN.—William Owen has fully recovered from his recent illness and has rejoined his company. During his absence his understudy, Harry L. Hays, has been filling his place.

LEE.—Aimée Lee, whose real name is Emily Luskowizer—she is a daughter of E. W. Luskowizer, the well-known Western newspaper man—has an interesting article on her experiences as a novice in getting on the stage and during her first season as a member of the Rehan-Skinner company in the *Chicago Record-Herald* of Dec. 13.

ROSTAND.—Edmond Rostand has almost completed a play for Coquelin, which is promised at the Gaiety about Feb. 1. Title and nature of play are secrets.

KESSLER.—David Kessler, the Jewish actor who has long been popular at the Thalia Theatre, will, it is reported, appear in *Virginia* and *The Kreutzer Sonata*, in English, at an uptown theatre next Spring.

PATTI.—Madame Patti will clear nearly half a million dollars on her tour—enough to keep her to an evergreen old age.



CHALLIS WINTER.

Isman had still further increased his holdings by purchasing from Florens Zeigfeld an interest in the tour of Anna Held.

The question of what to wear at the *Parisal* premiere at the Metropolitan has set society in a flutter, and consequently there is doubt and perplexity in many a feminine breast. But a more serious matter is the belief that the interval of one hour and three quarters between the first and second parts of the representation will cause a break in the continuity and interest of the performance. The sale for the five *Parisal* performances has been enormous. Except from the speculators, there are now none to be had for any of these. It is hoped that through the medium of this production, which has been rehearsed and prepared with great care, the comparative failure of the opera season thus far will be redeemed.

The outlook for the dramatic season after the holidays is improved, in the judgment of conservative managers, although it is a question whether a general betterment can be reasonably expected in this city.

Business men look for a considerable revival of trade; financial men say that while no "boom" is due, there is likely to be a stronger and more active stock market early in the new year; an easier money market is predicted; our exports have been unprecedentedly heavy; the West and South are more

AT THE LEAGUE.

Professor Barakatullah Maulavi, a native of Central India and a lecturer of considerable note, talked to the members of the Professional Woman's League yesterday afternoon on "Women in India." Madame Lotta Harkness presided gracefully. Sarah Cogswell sang "Io Son Tantia" effectively. A duet by Madame Harkness and Miss Cogswell was enthusiastically received. "Aunt Louisa" acted as auctioneer at the closing sale at the P. W. L. bazaar on Saturday night, the crowd standing around listening to her rapid fire of funny sayings. "Aunt Louisa" could give a number of the professional auctioneers points. She is a thoroughly competent saleswoman and sold everything off to good advantage.

PATTI'S TOUR SHORTENED.

Patti's farewell tour has been curtailed from sixty to forty concerts. Charging \$5 a ticket is now known to have been a mistake, as a fortune could have been realized in sixty towns at \$2 a seat.

VIOLA ALLEN'S NEW PLAY.

Viola Allen is delighted with the new play that Marion Crawford has about finished for her. It is, Mr. Crawford says, a play of modern times. The heroine is a *Glory Quall* part. Mr. Crawford will sail for Italy in January.

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TELEGRAPHIC NEWS

CHICAGO.

The Pit is the Hit of the Town—Business Improves—Notes and Gossip.

(Special to *The Mirror*.)

CHICAGO, Dec. 21.

Christmas week finds Chicago better supplied than usual with an enticing variety of attractions. The new production of the week is at the La Salle where The Defender revised as The Belle of Newport is on in place of The Isle of Spice, and the other new bills downtown are Viola Allen, in Twelfth Night, at the Grand; Jerome Sykes, in The Billionaire, at the Illinois, and Nat Willis, in A Son of Rest, at the Great Northern. At the other theatres this week: Studebaker, Yankee Consul, with Raymond Hitchcock (second week); Powers, The Man from Blankleys, with Charles Hawtrey (third week); Garrick, The Pit, with Wilton Lackaye (second week); Iroquois, Mr. Bluebeard (fourth week); McVicker's, Floradora (three and closing week); Bush Temple, stock in La Belle Russe; Thirty-first Street, Elliott Stock in Quo Vadis; People's, May Hooper Stock in The Ensign; Marlowe, The Limited Mail; Columbus, in The Palace of the King; Alhambra, McFadden's, Bow of Flots; New American, stock in Fausto Romani; Criterion, The White Slave; Hopkins, A Desperate Chance; Bijou, The Man Who Dared; Glickman's, King Solomon; Academy, Only a Shop Girl; Cleveland's, stock in Winchester.

The Bostonians in Robin Hood, and The Serenade follows Floradora for two weeks at McVicker's.

Rehearsals are well under way for Ivan the Terrible at the Bush Temple next week.

The attempt to form the Kohl-Kelth Vaudeville Alliance seems to have failed, and theatres will probably not be secured as intended in Cleveland, Pittsburgh, Buffalo, and other cities. Mr. Kohl has returned home, and with him the hopes for a colossal circuit seem to be resting quietly in Chicago.

D. H. Hunt, formerly manager of the Pike, Cincinnati, who has been living here recently, and has gone to Cincinnati with a Chicagoan to look over the situation.

"The Pit's a Hit," say advertisements that are seen by the thousand in all parts of the city, not to mention in particular such devices as the "Pit's a Hit" buttons. The critics of the press are not quite so sure about Chicago's own dramatic novelty, and some of them think they see in it ungracious reflections on the manners of Chicago people—a tincture of some of that ridicule of the "effete East" now and then emitted about this city. Of course, the Chicago lion could not be expected to look pleasant while its fur is being rubbed the wrong way, and certain signs are being given, but that does not seem to be the case at all, judging from the crowds at the Garrick. With them, at least, on two nights when I was at the Garrick last week The Pit most certainly was a hit, for the applause was great, frequent and enthusiastic. Friday night Wilton Lackaye, the star of the cast, was called before the curtain after the pit scene half a dozen times, and the number would have been increased to a dozen if he had not made a speech—a witty and successful little venture in spite of his being out of breath and in rags from his fierce fight with the howling mob which got his millions in the pit. I couldn't see or hear that anybody in the audience was offended by anything in the play. On the contrary, there was everywhere the closest attention and heartfelt evidence of being thoroughly well entertained. Women leaned forward to catch every note of the organ music in the scene of the private room of the residence of Jadwin, the millionaire speculator of the Board of Trade, where Mrs. Jadwin is being lured from her husband who neglects her for "wheat." The pit scene, which shows the Board of Trade spectators' gallery back, fills the stage to the curtain line with a howling, jostling, clothes-tearing mob. Jadwin's great wheat corner is being broken and his ruin written, amid the signs of prolonged excitement and strain on his face. He is a bull, and the curtain goes down on the wild scene as he tries to use his fists on the victorious bear leader. Something of the strength of thinking that placed Frank Norris in prominence as a novelist remains in the play, making it with a warning as well as an entertainment, and the moral tone of The Pit is above reproach. Most of its love scenes, which are numerous, are true and fine, and Lackaye is wholly admirable both as the speculator and as the fond husband in the arms of his lonesome wife. As Mrs. Jadwin Jane Oaker is most natural and convincing, and these two excellent actors should have especial credit for overcoming the effect of considerable roughness in the construction of the play, and such questionable comedy, at least as acted, as the outdoor Romeo and Juliet rehearsal. As put on There, The Pit has about sixty persons in the cast, including besides Mr. Lackaye and Miss Oaker, Florence Smyth, who gives a good performance of Mrs. Jadwin's young sister, William Haseltine, Brandon Hurst, Griffith Evans, Douglas Fairbanks, Ed. Ralston, J. Cliney Mathews, Kenneth Davenport, Charles Kenyon, Max Freeman, Franklyn Roberts, Hale Hamilton, Bowman Ralston, Joseph A. Wilkes, Richard Webster, John Fogarty, Tilden Mercer, Rudy Saxe, Agnes Findlay, Maude Wilson, Vera Zalene, Margaret Kenmare, Adeline Dunlap, Mrs. Powhatan Gordon, Mabel Findlay, and Amber Lawford. The grand opera singers of the first act (last night of grand opera season at the Auditorium) are Doris Goodwin, soprano; Agnes Evans, contralto; Henry Gunson, tenor; James Emerson, bass.

Floradora has stemmed the adverse tide of Christmas shopping week with remarkable success at McVicker's. Adelaide Manola, bright, winsome, unshackled, has never failed to please since she joined the company here, and the blithe and airy dancing of Lillian Spencer wins her many encores. Phil Ryley fills his role full of fun that gets rounds of applause, and Joseph Phillips stands forth in prominence as a singer who can sing. The performances, on the whole, are regarded as creditable and worthy.

Nat Goodwin is coming away. The Midsummer Night's Dream time at Powers' in February, three weeks, will be filled out by him with My Wife's Husband.

E. Ankemiller, who has been coming here since 1879, was in town ahead of Nat Willis in A Son of Rest, which is at the Great Northern this week. Mr. Ankemiller went East from here to rejoin Nat Goodwin at Pittsburgh as business manager and advance representative.

Manager Millard Adams of The Auditorium says the season at the Auditorium has been the largest in point of attendance in its history. Sousa, Sembrich, Meiba, Nordica, Patti and Thomas—all have had great audiences, with two weeks of large business for Quincy Adams Sawyer and full houses for Jeff De Angelis' two weeks. The Metropolitan Grand Opera season will begin March 12.

Viola Allen's two weeks in Twelfth Night bid fair to close the year with large audiences at the Grand. Miss Allen, who was not here last season because The Eternal City did not come West, is greatly admired in Chicago. F. J. Wilstach was in town ahead of Miss Allen.

At the Studebaker The Yankee Consul, with the valuable assistance of Raymond Hitchcock, quickly became a favorite in Chicago. The attendance bids fair to make a very favorable showing even in comparison with the continuous crush of the Prince of Pilsen. The production, as a child of American talent in the field of music and drama, reminds one of a fortunate mediocre offspring. Its good luck consisting in falling into the hands of a rich uncle, whose liberality sets the child before the world under such brilliant circumstances that it becomes interesting. Mr. Savage has yanked the Yankee Consul from dullness to delightfulness with an excellent cast, beautiful chorus and sumptuous vestiture. Mr. Hitchcock undoubtedly is tickling the great majority of each audience almost

if not quite as thoroughly as in King Dodo. Numerous remarks and applause indicate that the beauty and grace of Flora Zabelle tend to perfect many a stage picture with a bewildering array of fair young women in the background. The fine voice and good looks of Harry Fairleigh as the lieutenant commander, exert a magic influence to keep the people interested, and Joseph Kane's sizzling German dialect and comedy as Herr Gebauer are at least among the minor hits of the entertainment. Eva Davenport is so good as Donna Teresa that the audiences feel she ought to have more to do, and she gets unmistakable evidence of their admiration in numerous encores. Her comedy is of the same high, excellent sort as Hitchcock's, and she seems able to use her face for a laugh just about as well as the star. Such pretty girls as Sally McNeel and Rose Botti are extremely satisfying to the Studebaker patrons, apparently. William Danforth's Don Rafael is too light and fuzzy even for a comedy South American governor, though the part is evidently indistinct even in the author's mind. Parker Coombs plays the small part of Carlos well. The music is regarded here as catchy in some details, reminiscing in others, and only acceptable as a whole. The songs that make the hits are Hitchcock's, "Aint It Funny? What a Few Hours Make?" and "In Days of Old," and Miss Zabelle's "My San Domingo Maid," and a trio, "We Were Taught to Walk Demurely," by Misses Zabelle and Botti and Eva Davenport.

All who saw Otis Skinner's Shylock at the Illinois last week had, and knew the actor had, a most distinct picture of this famous Jew of Venice in his mind. Aided by Mr. Skinner's rare and finished impersonation, and by the beautiful sufficiency of the Augustin Daly scenery, one could see, apparently to the life, the money-lender moving about in ancient Venice. Seldom, if ever, has the most pleasurable power of acting and the drama to carry one back through the centuries to some old civilization been so admirably exemplified. The Skinner Shylock is a younger man than usual, and he wears the red cross on his sleeve. As Portia Miss Rehan pleased in the comedy scenes, especially the first, but was less interesting in the trial scene. George Clark's Antonio was a fine characterization, which might in its modest excellence have pleased Gentle Will himself, and Walter Hale was manly and convincing as Bassanio.

James Lackaye, as Simon Peter in York State Folks at the Great Northern, for one week, was a rival attraction to his brother, Wilton Lackaye, who opened here simultaneously in The Pit at the Garrick. This brother incident was developed to a finish by the press agents until you could hear girls and boys on street cars telling one another that Wilton was a brother of Jim, Ray, Royce and Myron Cooper, in York State Folks, were the same thorough and honest counterpart of a rare old Yankee soul; and, in fact, Fred Wright's company was excellent in all important parts.

The Belle of Newport, as Allen Lowe calls his Defender revised, was produced at the La Salle to-night, following The Isle of Spice, which ran 143 performances at the same theatre, and then, having been sold to Fred Whitney, was withdrawn and put on the road. The music of The Belle of Newport is by Charles F. Dennee, with some special numbers by Ben Jerome, while the dances and ensembles are the inventions of Gus Shohne. According to the formal announcement F. C. Whitney has secured all the rights of The Belle of Newport for reproduction. The La Salle Stock musical comedy organization remains about the same for the new piece. Dave Lewis will be Sam Keno, "lion comique of the London music halls." J. C. Marlowe will have a more important role as Sir Tom Teasont (not Sir Tom Lipton, tea dealer); Denman Maley will be Pinky Winkerton. Harry Scott is cast as Leslie Ames, of the *Daily News*, which sounds like Amy Leslie, critic of the *Daily News*. Bentley More, of the *Herald*, played by George R. Stevens, does not sound so much like James O'Donnell Bennett, critic of the *Record-Herald*. Blanch Homan is cast as Nellie Canova, queen of the ring; Florence Holbrook as Millie Canova, Nettie Black as Mrs. Everly Chase, Maud Francis as Winsome, Maud Shohne as Caprice, and Josie Sylvester as Hilda Shipton. Others in the cast are Cecia Lean, Joseph Allen, F. C. Witter, Harry Leonard, Ledyard Pope, Florence Sylvester, June Lowrie, Celia Sylvester, Carrie Seitz, Dottie Barker, Gertrude Lennox, Elsie Buerlein, and Mollie Mack. Maud Alice Kelley, as Mrs. Jack Ormond, will be the "belle of Newport," surrounded by society buds. The new songs are "Rosie Shay," a companion to "Peggy Brady," "Where the Gambia Meets the Sea," and "The Bad Sand Man." All the other musical numbers are the same as in The Defender.

Critics' adverse reports of the condition of Patti's voice did not interfere with the curiosity to see the diva, and both the afternoon and evening concerts were attended by several thousand people, filling the Auditorium. A blizzard in the city in its grip the day of her matinee, *She Sang Handel's Angels Ever Bright and Fair*, "The Last Rose of Summer," "Home Sweet Home," "Within a Mile of Edinboro," Shubert's "Serenade," and "The Last Farewell," by Charles E. Harris. The audience seemed to enjoy them all. Mr. Harris' composition was apparently better suited to the great diva's present vocal condition than anything else she sang. Mr. Harris was present.

The theatre managers of Chicago and J. Buckley, of the Skinner-Rehan company will give a testimonial matinee Dec. 29 at the Garrick for the benefit of Nance O'Neill. The Shuberts have given the use of the Garrick, and Sam Gerson has been engaged as special press expert.

Margaret Maclyn, of the Bush Temple stock, who is Mrs. John D. O'Hara in private life, is recovering from an attack of pneumonia which at one time threatened her life. She expects to rejoin the company in a few weeks.

Clay Clement and his New Dominion company in town for Christmas week, except one or two nearby engagements. Mr. Clements has had a prosperous tour so far, from Winnipeg to Salt Lake City and return to Chicago. His company includes Mrs. Clement, Mr. and Mrs. Roth, A. K. Brooks, Thomas Normoyle and others.

Albert L. Parkes, well known in local dramatic circles before the great fire of '71, is in town. He recently wrote a biographical sketch of Patti for a local publication.

Manager Charles P. Elliott, of the Thirty-first Street Theatre, who is giving his patrons Quo Vadis this week, announces Sapho for New Year's week.

Cleveland announces the engagement of Margaret May, a Chicago girl, to play the heroine in Winchester at his theatre this week.

Pupils of the Chicago Musical College School of Acting, of which Hart Conway is director, gave G. W. Godfrey's *Parvenu*, in three acts. Saturday.

Fred. Whitney has engaged Florence Hayward as prima donna of his Isle of Spice company; also Leslie Leigh, Mrs. Bloodgood, Bert Haverly, Toby Lyons, Ben Grinnell, M. E. Rourke, and H. Spencer. James Francis is directing the production. Paul Schindler will be the conductor. Mr. Whitney says there will be a chorus of sixty, and that it will be a \$30,000 production.

Josephine, who has for a long time been a popular member of the Elliott stock at the Thirty-first Street Theatre, has been promoted to be leading man. Robert Milton, until recently assistant stage director of the Thirty-first Street, has been promoted to stage director, a position he first held at the Pike, in Cincinnati, and Paula Edwards, who has been doing excellently in small parts in the Elliott Stock, has been advanced to second woman. James J. Walls has joined the company.

Marie Day, who joined the New American Stock last Fall, has closed with it and gone East.

Fred. Wildman has signed Katherine Browne, Allie Willard and Fred. Fairbanks with Klimp's *On the Bridge at Midnight*; Francis Grandon and Nelson Compston with *An Orphan's Prayer*; R. E. Johnston, John Kiefer, Marie Wilson Day, Alice Johnston and Grace Diamond with Dick Ferris; Lillian Mae Crawford and Francis Ellis with Cleveland's stock; Wilson Reynolds with Child Slaves of New York; Louis Leavitt with

The Stain of Guilt; Louis J. Russell and Ursula March with Havlin and Garen's new production, *The Desperado*; Lord Barrington; F. H. Harms with *Queen of the Highway*, and Norman Travis with *To Die at Dawn*. Harry Forrest has returned from San Antonio, where he played a stock engagement. W. S. Cleveland will offer East Lynne at five to fifty cents at the Cleveland next week.

Adelaide Thurston and her company will play Polly Primrose at the Grand Opera House for one night, Sunday, Jan. 3. The play is by Paul Wilstach of Mr. Mansfield's staff, and the Chicago production, with Viola Allen due soon, brings the three brothers Wilstach together here in Chicago: Maxton managing Miss Thurston, Frank in advance of Miss Allen, and Paul with Miss Thurston.

Franklin F. French's play, *Du Barry*, was played at the Bush Temple last week, and Grace Reiss received praise for her performance of the title-role.

OTIS L. COLBURN.

BOSTON.

A Dull Week at the Hub—Christmas Celebrations—Benton's Gossip.

(Special to *The Mirror*.)

BOSTON, Dec. 21.

Tis the Monday before Christmas, and all through the city not a theatregoer is stirring, not even a deadhead. Business has been pretty bad in many respects for three or four of the houses during the past week, but things are looking a bit more hopeful for the near future. The closing of the Columbia on account of Irene Bentley's sickness and the narrow escape of the Majestic from the same fate by the burning of Superba were simply other features of ante-Christmas bad luck.

After its enforced vacation of a couple of weeks the Columbia reopened its doors to-night with Charles E. Evans and Charles H. Hopper in *There and Back*, with a specialty featuring engagement of Vesta Tilley in her male impersonations, which attracted more attention than all the rest of the performance. Her songs were bright, and she gave them with that art in which she is without a rival.

There was a narrow escape from having no attraction at the Majestic this week, for Hanlon's Superba, which had been booked for the Christmas attraction, had all its scenery destroyed by fire at North Adams, and Superba without any of its bad luck for this pantomime, for it was here that its last fire took place when the old Globe went up in smoke. By the quickest sort of work When We Were Twenty-one was secured with William Morris at the head of the cast as the attraction. Boston has already become very familiar with the comedy, from two engagements of Nat C. Goodwin and Maxine Elliott.

The Bowdoin Square makes a decided change in the style of its attraction for Christmas week, and gives a gorgeous pantomime like those in England, *Jay Hunt*, the general director of the house, is largely responsible for the production, and its brightness and attractiveness are tributes to his versatility. It was a remarkable thing for the company, which has been almost exclusively identified with thrilling melodrama, to make the jump to frivolity of extravaganza, but Charlotte Hunt, Willard Blackmore, Eugene Du Bois, Carl Fey, Lawrence Merter, and all the others did admirably. Just before the transformation there was a regular harlequinade, with Charles Ravel as the Pierrot.

The Wizard of Oz still continues to pack the Boston to the door at every entertainment, and the cash receipts have been greater than—but then it would be unkind to make comparisons. Suffice it to say that the extravaganza, with Montgomery and Stone and all the other favorites, has made fully the success that was expected of it, and that the last fortnight has opened with no diminution of prosperity.

E. H. Sothern has no reason to complain of his business at the Hollis, for he has kept up to the mark which he established in *If I Were King*, and has had splendid business all the week, even if it was the worst in the year. Boston has not raised a dissenting word to The Proud Prince, and playgoers find nothing but admiration for the second act, and the duel between the cross and sword. Mr. Sothern is splendid in his double impersonation, and Cecilia Loftus and Mary Hall share the honors with him.

Blanche Bates and The Darling of the Gods now enter upon their farewell fortnight at the Tremont, and the announcement of the limit of the engagement ought to bring an increase in the business, which has fallen off a little in the holiday dullness. There is no falling off in the admiration for the superb stage management of David Belasco, or for the excellent acting of Miss Bates, who has far surpassed her work here in earlier productions.

Richard Carle is really "the whole show" in The Tenderfoot, at the Colonial. Although there are some excellent singers in the cast, the real magnet is the long and angular comedian who wrote the comic opera and comedied as the star. He is more amusing than ever, and is vastly funnier than he was in The Sticks, which had a longer run here a year ago. This is the last week of the engagement.

This is also the last week of My Lady Molly, at the Park, finishing a run of a month. Andrew Mack is still featured as the leading attraction, but his starring tour in *The Bold Soler Boy* starts at Salem, 25, and so he will drop out later in the week to be replaced by Richard F. Carroll. Ethel Lovell has left to return to vaudeville, and Amy Lesser takes her place here, but Vesta Tilley, who has been watching the performances here during the past week, will play Molly in New York. Adele Ritchie will be the new Alice, while Alice Judson, who now plays the part, will appear as Hester.

An English Daisy is in its fourth week at the Globe, and business still continues excellent for this jolly musical attraction. Christie Macdonald and Charles A. Bigelow are now alone featured as the heads of the attraction, for John C. Rice has dropped out from the organization, while his place is taken by Fred Lennox. The two impersonations are decidedly different in nature, but the newcomer is a wonderfully funny bit. Janet McVille has also retired from the company and is replaced by Kittle Baldwin.

For the Christmas attraction at the Castle Square the stock company makes a return to the rural drama and plays *The Dairy Farm*, with the full strength of the company. An added engagement for this play is Kate Ryan, who was one of the prime favorites in the old stock company at the Boston Museum, and who always has a rousing reception when she returns to the stage. The Last Appeal will be the attraction next week.

Rachel Goldstein had a rousing opening at the Grand Opera House this evening, with Louise Beaton as the star. The sensational scenes built about life in the slums of the East Side of New York proved effective.

The Funny Mr. Dooley, with Paul E. Quinn and Charles H. Smith as joint stars, was the attraction at Boston Music Hall to-night.

Annie Blanke, the tiny Taggs of *The County Fair*, is now A Little Outcast and opened to a good audience at the Hub.

William Faversham has settled the uncertainty of his coming engagement at the Park, by announcing an entirely new production for his second week. At first it was scheduled that he would play *Miss Elizabeth's Prisoner*. Then the hit of the revival of *Lord and Lady Algy* in New York made a change, and that was announced, but the final settlement is that he will do *Algy* for one week and then will present for the first time on any stage *Richard Brinsley Sheridan*, a comedy in four acts by Gladys Unger.

Isabelle Fletcher has been receiving many words of warmest praise for the success which she made in *The Unforeseen*, when she took Margaret Anglin's old part at the very shortest notice and acquitted herself with brilliancy. She had only a few hours for study and only one complete rehearsal, but she did admirably and again showed what a valuable member she is of the Castle Square forces.

The Dudley Street Opera House is reopened for

dramatic performances this week with East Lynne given at popular prices. Marie York leads the cast.

The Children's Theatre is remaining closed until after the holiday.

Frank Robie, advertising manager of the Globe, has been appointed assistant business-manager of that house.

Ethel Johnson is back in the cast of The Tenderfoot after a serious illness.

True S. James, who is at the Hub this week with Annie Blanke in *A Little Outcast*, was formerly leading man with the stock company at the Bowdoin Square.

John Sainpolis was given a dinner by a number of his friends from the Press Club last week after which they went to the Castle Square and saw his play, *Jacob McCloskey* in *The Octoroon*.

Richard Carle fell during a performance of The Tender

gered with picturesque scenic surroundings. Business always good. *A Great Temptation*, Dec. 28.

The Buffalo Mystery, by Lawrence Russell, is the attraction for week at the Standard Theatre, and is well rendered by the Darcy and Speck Stock organization. *A Daughter of the South*, Dec. 28.

The German Stock Company at the Arch Street Theatre appear this week in *Goetz von Berlichingen*, *Dr. Faust's Night Cap*, *Honest Toli*, and *Trumpeter of Sacken*. For New Year's week the first American representation of *The Blind Passenger*.

George W. Metz, treasurer at the Girard Avenue Theatre for many years, is now treasurer at the Grand Opera House.

Dumont's Minstrels at the Eleventh Street Opera House present their new holiday bill, *Billy Bounce* and the *Holiday Peddlers*, *Moonlight in Panama*, and a grand Christmas tree for their children patrons.

Bostock's Animal Show at the Palace Exchange is booming into prominence. Ora Cecil, with her trained leopards, is a special feature in a lengthy and entertaining programme. John J. Keleens, late of the Bijou Theatre, is now looking after the interests of the house.

The season of grand opera under the direction of Heinrich Conried from the Metropolitan Opera House, will be inaugurated Dec. 29 at the Academy of Music with *Rigoletto*. S. Behrens has charge of the local management.

The Empire Theatre, J. Bard Worrell, manager, closed its season suddenly without notice.

G. FERNBERGER.

ST. LOUIS.

Nancy Brown, and Other Attractions—The Holiday Bills—Notes.

(Special to The Mirror.)

St. Louis, Dec. 21.

Marie Cahill appeared at the Century Sunday night in *Nancy Brown*, and soon won the large audience with her quiet, but very effective comedy work. Miss Cahill has a way of singing her songs that is irresistible and she had many encores, the most notable being the famous "Nancy Brown," and, while this song is old, yet one is soon convinced of the fact that they have really never heard it sung before, for Miss Cahill has a way of her own that is a delight. Among her support deserving of mention are Julius Steiger, Harry Brown, W. H. Tredick, Alf. Grant, Roy Atwell, Clara Palmer, Dorah Benrimo, Helen Sherwood, Josephine Kerlin, and Alice Knowlton. *For Kendall* New Year's week.

For the Christmas week offering Manager Short has Ada Rehan and Otis Skinner at the Olympic. The engagement opened this evening with *The Taming of the Shrew*. The Merchant of Venice and *The School for Scandal* will also be put on during the week. The Sultan of Sulu will follow.

Charley Grapewin appeared at the Grand Sunday afternoon in *The Awakening of Mr. Pipp*, a musical farce of much merit. York State Folks next Sunday.

Manager Russell will fill the stockings of his Christmas patrons with one of the most powerful of recent melodramas, *The Charity Nurse*, with the talented Selma Herman featured. Her portrayal of Bessie Chalmers was an effective piece of work. The Minister's Daughters next.

When Reuben Comes to Town is the Crawford offering this week. Ole Olson underlined.

The Way of the Transgressor is the current attraction at Havlin's. The Desperate Lord Barrington next week.

The Imperial Burlesquers were seen at the Standard in a military travesty on Shenandoah and the musical review, *His Sporty Wife*. The comedy parts were played by Cliff Gordon, Frank Byron, and Johnnie Caine. The vaudeville bill was made up of specialties by Patti Carney, comic singer; Evans and St. John, comedians, and Cliff Gordon, in his German impersonation. Byron and Langdon presented the playlet, *A Duke Detective*. Moore and Caine offered *A Night of Terror*. New Year's attraction, *Merry Maidens*.

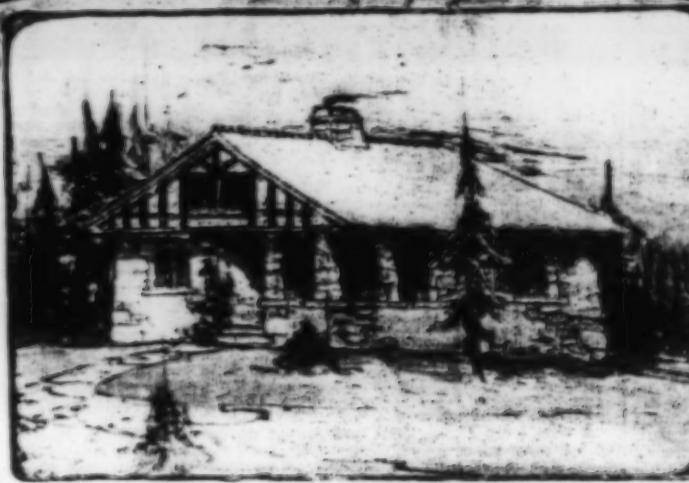
Madame Adelina Patti appeared yet once again before a St. Louis audience at Music Hall Friday night, the gathering being one of the largest ever seen in that auditorium. Not only was every seat sold, but the stage was given over to the overflow, and the walls were lined with those that had to stand. When it is considered that Music Hall is one of the largest auditoriums in the country, some idea of the size of the audience can be estimated. Madame Patti received an ovation at the close of the concert which seemed to make her very happy.

Rehearsals for *The Desperate Lord Barrington* are progressing at Havlin's, and the play will be put on for New Year's week. The company organized for the dramatization of Barrington's career is headed by Victory Bateman and Oscar Dane, and they are enthusiastic over the prospects. The opening in St. Louis will be especially fitting, for much of the play is laid in and around the city.

The Street of Concessions, to which Chicago attached the name "Midway," which clung to that street in all succeeding American expositions, is to be known at the Louisiana Purchase Exposition as "The Pike." The street is in the shape of the capital letter E, beginning close to the main entrance of the exposition, extending westward through the sweep of a straightaway mile to Skinner road, and thence making a turn to the south, spreading fan-shaped into the hilly woodland that forms a green frame for the picture. For variety of subject and cost of installation the concession street at the Louisiana Purchase Exposition will easily surpass all former expositions in history. Two individual attractions will cost over \$500,000 each, and a total cost of \$5,000,000 for the installation of the amusement concessions is a conservative estimate. The amusement concessions deal with every phase of human life, from the most modern scientific developments of wireless telegraphy to the cliff dwellers of remote antiquity. A scrutiny of the geographical concessions which have already been contracted for proves this amply. The list comprises the following: A village of the Tyrol, with mountains, typical gardens, halls, theatres, a shooting range and open air music stands. The Irish village presents characteristic architecture and industries from Ireland, including jaunting cars and amusements. Jerusalem consists of a reproduction of the Mosque of Omar, the Church of the Holy Sepulchre, the Garden of Gethsemane, the Mount of Olives, and other noteworthy features of the Holy City, occupying ten acres of ground. This production is under the supervision of an advisory committee of leading clergymen of several denominations. Cairo shows the bazaars and amusement places in the capital of Egypt. Constantinople is represented by the bazaars of Stamboul, copied from the original of the famous mart in the capital of Turkey. Mysterious Asia embraces typical scenes from India, Ceylon, Burma and Persia, with elephants, water buffaloes, and sacred oxen. The Siberian Railway is a representation of a trip by rail to the heart of Russia, showing the cars and station buildings seen on such a trip. A Trip to the North Pole takes the traveler from New York through the Arctic zone to the vicinity of the North Pole. The Streets of Seville include reproductions of the market places of Triana, the Court of Lions of the Alhambra, and the Gipsy Lane. The Japanese Village includes a representation of the Emperor's Garden at Tokio, a street of Asakusa, a typical royal dwelling house, and a Japanese art gallery. In the village are utilized for the entertainment of visitors: Jinrikishas, sampans or houseboats, and other features of Japanese life. The South Sea Islands present scenes from Hawaii, Samoa, and other places in that interesting part of the world. The population includes a company of boomerang throwers. The Ceylon Tea Garden is operated in connection with the Ceylon National Pavilion. The Chinese Village consists of a street, including tea house, joss house and theatre. Lapland is a reproduction of the frozen North. Paris ancient and modern, is a faithful representation of the Paris of the French Revolution as well as the Paris of to-day. The history of the earth from remote times to



Main Building.



One of the Five Cottages.

Herewith are reproductions of architects' drawings for the proposed buildings of the Bell Sanatorium for Consumptive Actors and Actresses. It will be seen at once from these drawings that the Sanatorium is to be in no way like an ordinary hospital or public institution, but will, instead, be a large and handsome country house, surrounded by attractive cottages.

The main building will accommodate fifty persons. The central part will contain the parlor, library, dining-room, physicians' room, nurses' room and kitchen. The left wing will be exclusively for men and the right wing for women. These wings will be connected with the central part of the building by sun-parlors, having glass sides and roofs. All the rooms will be finished in hard wood, and the floors, corridors and bathrooms will be tiled. In all of the buildings the latest and best methods of heating and ventilating will be employed. The five cottages, having five rooms

each, will be occupied by married couples. Virginia Harned has suggested the very excellent plan that each room shall be furnished by a prominent person in the profession, and that the room shall bear his or her name. Miss

Harned has undertaken to interest players in the plan. She and her husband, E. H. Sothern, will furnish one room, and Mr. and Mrs. Robert Edeson (Ellen Berg) will furnish another.

To Robert E. Bell is due the highest credit for bringing the project of establishing the sanatorium even to the present point. As is well known to members of the profession, Mr. Bell is himself a sufferer from consumption, and during the past three or four years he has devoted strength and energy that he could ill afford to developing his plan. He has succeeded in interesting many prominent men in the undertaking, and has formed a sound corporation for its management. The preliminary work has all been done, and when sufficient funds are raised the actual work of building will be immediately started.

The Executive Committee fervently hopes that the corner-stone may be laid within a year. A pamphlet containing complete information about the sanatorium has been issued and may be obtained from the office of the corporation in Denver.

the present may be studied in the amusement concessions on the Pike. The concessions with a historical purpose, which have already been contracted for, are the following: The Cliff Dwellers concessions shows the ruined dwellings in the cliffs of Arizona, New Mexico, and Colorado, once occupied by aboriginal races. Old St. Louis is reproduced as it was at the time of the purchase of the territory of Louisiana in 1803. Entertainment will consist in part of theatrical representations, the sports and amusements 100 years ago in the Louisiana Territory. The Galveston Flood relieves the memory of the scene with a view of Galveston restored. In Battle Abbey will be exhibited the cycloramic pictures of the battles of Yorktown, New Orleans, Buena Vista, Gettysburg, Manassas, and the Custer Massacre. *Palais du Costume* is a collection of the fashions of the world from classic times, and many other interesting features are to be provided.

The engagement of Everyman at the Odeon closed with a matinee yesterday, which was the first Sunday performance to be given in the United States. Mr. Greet is to follow the success of Everyman with other productions, the first to be put on Monday, 28.

Marie Cahill and the Nancy Brown company rested here last week. Eddie Dunn, who was connected with the Olympic several years ago, was busy shaking hands with his numerous friends.

J. A. NORTON.

PITTSBURGH.
B. F. Keith Buys a Theatre Site—Bills of the Week.

(Special to The Mirror.)

PITTSBURGH, Dec. 21.

The attractions for this week are good, but most of the houses to-night hold small audiences, while they are all nearly sold out for Christmas Day.

Uptown at the Empire is *The Princess Chic*, which is new to this city. It is well mounted, and the company is quite good. Vera Michelena heads many capable performers, and is a very winsome woman. Tess of the D'Urbervilles, with Rebecca Warren, will follow.

The Factory Girl is seen for the first time here, and both to-day's audiences seemed to enjoy it. It contains the usual amount of thrills of melodramas of its class, and is adequately staged next week. Girls Will Be Girls will be offered.

The Christmas pantomime, *Babes in the Woods*, began an indefinite run at the Grand to-day. The members of the stock company are all in it together with a large number of supernumeraries. The scenic surroundings are elaborate, and many different sets are used.

The lines were written by Stage Director Huffman, and the incidental music composed by the orchestra's leader, Oscar Radin.

The Four Cohans are "proffered" in *Running for Office* at the Alvin, and the entertainment is a pleasing one. Next week *The Silver Slipper*.

At the Nixon is Ethel Barrymore in *Cousin Kate*, followed by Nat C. Goodwin in *My Wife's Husband*.

Splendid vaudeville bills are presented at the Avenue and Duquesne while the usual burlesque performance is at the Academy.

On last Saturday it was publicly announced through the daily newspaper of this city that B. F. Keith had purchased a site on Fifth Avenue between Wood and Market streets, and would erect a handsome playhouse thereon. The purchase price is given as \$700,000, the deal having been made through the Real Estate Trust Company of this city. With the addition of this new theatre, and that of Hyde and Behman's here now under course of construction—there will be ten altogether next season.

ALBERT S. L. HEWES.

CINCINNATI.
Robinson's Again Closes—The Sultan of Sulu and Other Attractions.

(Special to The Mirror.)

CINCINNATI, Dec. 21.

The Sultan of Sulu, the first of George Ade's pieces to reach Cincinnati, came to the Grand to-night and created a most favorable impression. The acting and vocal honors were carried off by Sam Collins, Gertrude Quinal, Cherida Simpson, Walter Lawrence, Fred Frear, George O'Donnell, and Helen Tomlinson. Charles Hawtrey will follow in *The Man from Blankley's*.

The members of the Eternal City company are laying off here a few days before resuming their tour on Christmas. Considering the near approach of the holidays their business at the Grand last week was very satisfactory.

Arizona is the Christmas attraction at the Walnut opening yesterday to two well pleased audiences. Kellar, the magician, will follow.

Creatore and his band gave two concerts at Music Hall yesterday. The audiences were large and enthusiastic.

It is currently reported that the Patti concert at Music Hall 16 was not a success financially, but entailed some loss upon those who brought

her here. While the attendance was fair the prices were too high to suit our music lovers.

Robinson's has closed again, and this time probably for the remainder of the season. It seems odd that with all our other theatres enjoying prosperity this house cannot be made to pay, but such is undoubtedly the fact, as its record for the past five or six seasons, except for the time that Messrs. Rainforth and Havlin had control of it, has been most disastrous. In Louisiana it did not finish its engagement there, but moved over to the Auditorium, and no announcements of attractions to come have been made.

The German Theatre company appeared last night in the rollicking farce, *Der Schafwagen-Contreleur*, well known under its English title as *On and Off*.

In the Shadow of the Gallows, headed by Lilian Mortimer, is at the Lyceum.

Through Fire and Water is the melodramatic offering of the week at Hock's.

H. A. SUTTON.

WASHINGTON.
Christmas Week Offerings—Music Notes and Gossip of the Capital.

(Special to The Mirror.)

WASHINGTON, Dec. 21.

As usual during the holiday time, business at the theatres is rather dull, although the Christmas Day crowds will be out in full force. Many good offerings are here this week with Henry Irving and his English company booked for next week at the National.

Eleanor Robson opened at the latter theatre to-night to a goodly audience in *Meredith Mary Ann*. Her reception was most cordial.

A Chinese Honeymoon opened at the Columbia with its large company and chorus of pretty girls. Richard Carle in *The Tenderfoot* is booked to follow.

At the Lafayette, Richard Buhler in *Paul Revere* opens to-night to a crowded house of admirers of the young star, this being his native home. *The Princess Chic* is the underling.

At the Academy, *The Stain of Guilt* is the current attraction. "Ebbe" Waddell is playing a special engagement with the company this week. Thomas E. Shea's company will appear next week.

A Hot Old Time, without the Rays, is the week's bill at the Empire. The company opened to a good house and the old farce met with its usual cordial reception. Saved from the Sea is the next offering here.

Ric and Barton's Gaiety company is the Christmas attraction at Kennan's. The Utopians will be the New Year's week offering.

The first of three concerts by the Choral Society will be given on Sunday, Dec. 27, at Chase's Theatre. Joseph Kaspar will direct.

The Princeton University Glee, Banjo and Mandolin Club will give a concert at the New Willard on Wednesday evening of this week.

JOHN T. WARDE.

BALTIMORE.

Sergeant Kitty, Miss Bob White, The Good Old Summer Time, and Other Plays.

(Special to The Mirror.)

BALTIMORE, Dec. 21.

Virginia Earl was the star at Ford's Grand Opera House to-night in *Sergeant Kitty*, the words of which are by R. H. Burnsides, the music by Baldwin Sloane, a former Baltimorean. Miss Earl received a warm welcome, as she has always been a favorite here. The company was in all respects up to the standard. The chorus was well dressed, voiced and admirably drilled. The scenery was bright and appropriate.

The attraction for next week will be *Mary Manning in Harriet's Honeymoon*.

Miss Bob White, a revival of Willard Spenser's comedy-opera, holds the stage at the Academy of Music. The company is a very good one. A Chinese Honeymoon will follow.

The attraction at the Maryland Theatre this week is *The Good Old Summer Time*, with George Evans, the original Honey Boy of minstrel fame, and a company of sixty people. Mr. Evans scored quite a hit, and was well supported. The comedy was staged well, and the chorus satisfactory. It will give place to James L. Kerman's Vaudeville company.

The Christmas week offering at Chase's Theatre by the George Fawcett Company, with Percy Haswell, in *My Friend from India*. Miss Haswell was seen to decided advantage, and Eugene Ormond sustained his character admirably. The bill selected for next week is *Jane*.

Brother Against Brother, a story of the Civil War, told in melodramatic form, is given by the stock company at the Oriole Theatre. This was the first appearance of Lloyd B. Carlton with this company. The performance was enjoyed by a large audience. The play in rehearsal for next week is *Perils of a Great City*.

The Volunteer Organist is seen at the Holliday Street Theatre. The play treats both of the serious and amusing sides of life. It is pre-

sented by a competent company and is well staged. The underling is *Hearts Adrift*.

The melodrama at the Bijou Theatre this week is *New York Day by Day*. The picture of an East River den, an ideal resort of crooks, affords one of the sensations. At the close of the week it will give place to *The Heart of Chicago*.

The Savage Opera Company closed its engagements of Grand Opera in English at the Lyric on Saturday night last. The engagement was from every standpoint a decided success. The patrons of the Lyric were afforded decided treats in the presentation of the various operas rendered. From the soloists to the chorus they were eminently satisfactory.

Eleanore Robson scored an artistic success in *Meredith Mary Ann* at the Academy of Music last week. Edwin Arden afforded her splendid support.

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seen to advantage as Bert Bartlett and George L. Cox made an excellent impression as Dick Phillips. Others deserving of mention are Mac M. Barnes as Ass Phillips, Frank Weed as Paul Frost, E. F. Settle as Ephraim, Gustave Neville as Starlight, Louise Reming as Mile, Madelaine, Vera Hamilton as Mildred Roslyn, Mamie Keene as Madge Roslyn, and Grace Thornton as Bessie Starlight. Next week, Two Little Waifs.

Vaudeville—Three One Act Plays.

Last Wednesday afternoon Madame Wiehe and her company produced two one-act plays, *Tic* or *Toe*; or, *The Stammerer*, by M. de Fernandy; *Gringoire*, by Theodore de Banville, and a pantomime, *L'Homme Aux Poupees*, the story and music by Henri Berney. *Gringoire*, in which Beerbohm Tree and Lawrence Barrett made such success as *Gringoire* in other years, was the play of honor, with H. Charlier as Louis XI., and M. Laby as *Gringoire*. M. de Bar and M. Gillis as *Fournies* and *Oliver*, and Miles, Nory and Davincourt, as *Loysse* and *Nicole*, were thoroughly artistic, and Madame Wiehe, as the doll in *L'Homme Aux Poupees*, was delightful. The three matinees of last week seem to have been very successful.

At Other Playhouses.

MURRAY HILL.—Charles Warner in *Drink* is the strong attraction at this house this week.

WEINER AND FIELDS.—Whoop-Dee-Doo continues.

VICTORIA.—Frank Daniels in *The Office Boy* is the bill.

MANHATTAN.—Charles Richman in *Captain Barrington* continues successfully.

DALY'S.—A Japanese Nightingale. Last week.

BROADWAY.—Fritzi Scheff in *Babette*. Last three weeks.

FOURTEENTH STREET.—Robert Mantell in *The Corsican Brothers*. Last week. Robert Emmet will follow.

JOHN KERNELL DEAD.

John Kernell, the well-known Irish comedian, died in Grace Hospital, Detroit, Mich., on Dec. 19, of acute nephritis. Mr. Kernell was playing an engagement at the Temple Theatre, Detroit, when, on Dec. 10, he became suddenly ill and was obliged to undergo a surgical operation. Against the advice of his physician he appeared in his act the night following. Upon leaving the stage he fainted, and was sent immediately to the hospital. His wife went from Asbury Park to his bedside, and during his last hours he received every care from her hands and from a number of professionals who were in Detroit.

Mr. Kernell was born in Pennsylvania forty-eight years ago, and made his debut when a boy at the Theatre Comique in Cleveland. He was associated during his early years on the stage with Harry Bennett. They made their first appearance in New York together at the Olympic Theatre in 1876, and for many years they were prime favorites in the variety houses. After they separated John Kernell and his brother, the late Harry Kernell, formed a partnership. They played in the vaudeville theatres, and were very popular. In 1893 the brothers separated. John Kernell appeared for a number of years in The Hustler, under the management of Thomas H. Davis, and then returned to vaudeville. His monologues, delivered in the most humorous fashion, were highly appreciated, and for years he was one of the greatest favorites on the vaudeville stage.

Mr. Kernell was married, a number of years ago, to Emily Vivian, the vaudeville actress. She and three children survive him. Mr. Kernell owned a fine farm at St. James, L. I., which was the family home. The remains will be brought to the East for burial. Handsome floral pieces were sent to the hospital by Mr. and Mrs. John Ray, the people in the current bill at the Temple Theatre, and other professionals in Detroit.

THE AMARANTH IN LONDON ASSURANCE.

The destruction by fire of the Academy of Music, Brooklyn, forced the Amaranth Society to shift the scene of their regular performance to the Amphion Theatre in the Eastern District, where on Tuesday night, Dec. 15, they offered Dion Boucicault's comedy, *London Assurance*, to a large audience, which seemed to thoroughly appreciate the satirical humor of the author. It cannot be said that the performance was up to the usual Amaranth standard, a tendency to overact being apparent. Pauline Willard was a delightful Lady Gas Spanker, and entered into the gaiety of the part with excellent judgment. Charles T. Catlin's portrayal of Max Harkaway was one of the most natural impersonations of the evening, while Francis Kelly did a good piece of acting as Sir Harcourt Courtry. Deane Pratt was happily cast as Adolphus Spanker, and Augustus Gertrude gave a careful and conscientious performance as Cool. Minnie Sewell Webb was an impossible and painful Grace Harkaway. Hugo Winter had his good moments, but on the whole was too self-conscious. Charles S. Withington's Neddie was burlesque pure and simple, and would have been much improved if toned down. Alfred P. Vredenburgh proved acceptable as Charles Courtry. Minor parts were essayed by Ida Waller, Robert E. Pearce, Willard Montgomery, and Fred O. Nelson, Jr.

NAMES MIXED UP.

Leon Washburn complains, and not without good cause, of frequent mistakes that occur in which the name of his Stetson's Uncle Tom's Cabin company is confounded with that of Stetson's company, which is producing the same play in the very small towns. Mr. Washburn's company appears in the large cities, and he is naturally averse to having the name of his company appear by mistake or otherwise where it has not appeared. These errors creep into print, and theatre managers get the impression that Mr. Washburn is playing his big company in villages, whereas he touches only at the big places. Stetson's Uncle Tom's Cabin company has been a standard attraction for years, and has visited every part of the United States with success. Mr. Washburn spares no expense in keeping up the reputation of his company, which is maintaining its popularity this season as usual.

THEATRE DESTROYED.

The opera house at Whiting, Iowa, a small town eight miles north of Onawa, was destroyed by fire Dec. 12. The Trousdale Minstrel company was to have given a performance the same evening, but suffered the loss of their entire wardrobe and props and twelve trained dogs, the total loss exceeding \$3,000, with no insurance. A set of fine Swiss bells and the stage scenery, which was set for the opening part, also was destroyed.

ASSOCIATION MANAGERS MEET.

The Association of Vaudeville Managers held their semi-annual meeting at the offices in the St. James Building last week. The only business of importance transacted was a decision to continue the association, which was originally organized for five years, until June, 1910.

AMONG THE DRAMATISTS.

John Cumberland has recently completed a four-act comedy-drama, entitled *There With the Goods*, in which he expects to star next season. He has also written, for Frank Keenan, who will shortly produce it in vaudeville, a sketch entitled *An Ideal Burglar*.

Ned Nye, the comedian, has just completed, in conjunction with Thornton Cole and Theodore Northrup, a musical comedy, entitled *The Giddy Goat*, which will be produced early in the new year.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Topeka, Kan., became greatly interested in the Alliance by the visit of the General Secretary on Sunday, Dec. 6. In the morning Mr. Bentley preached on the Alliance in Grace Cathedral to a crowded congregation, at three o'clock he addressed the Topeka Lodge of Elks at their annual memorial service, at 4:30 p. m. he preached at St. Simon's Church, and in the evening he preached on "The Mutual Relationship of Church and Theatre" in the Church of the Good Shepherd, at North Topeka. On Monday, Dec. 7.

Mr. Bentley addressed the faculty and scholars of Bethany College on the Alliance. Bishop Millspaugh occupying the chair, and later he addressed the Ministerial Association of Topeka on the work of the organization. This association comprises all the Protestant clergy of the city, nearly all of whom through defective training on the subject are antagonistic to the theatre as an institution. The result of Mr. Bentley's address was very encouraging, as several professed their interest in his work, and conduced to a change of thinking on the whole subject. Later in the day a meeting was held in the parlors of the National Hotel for the purpose of organization, and the Topeka Chapter of the Alliance was launched with Dean Kaye of the Cathedral, as president, and Canon Burke as secretary. A public meeting will be held on January 4 for the purpose of increasing the membership and electing the rest of the officers.

On Tuesday evening, Dec. 8, Mr. Bentley addressed the newly organized Kansas City Chapter in the parlors of the Baltimore Hotel. Thirty-five persons joined the Chapter, and the following officers were elected: President, Rev. Theodore B. Foster, rector of Grace Church; First Vice-President, Melville H. Hudson, of the Grand Opera House; Second Vice-President, Rev. Stephen A. Northrup, D.D., pastor of First Baptist Church; Secretary, Rev. Father J. Stewart-Smith, and Treasurer, James Mackenzie. On the Local Council the following were elected: Rev. Robert Talbot, Rev. Father Fitzgibbons, Austin Latshaw, Celie C. Cline, Rev. R. H. Fifield, Rev. E. B. Woodruff, H. D. Ashley, Mary U. Miller, Dr. Chambliss, Anna M. Miller, and A. L. Clark. The first reception of the Kansas City Chapter will be held soon after the holidays.

On Wednesday morning, Dec. 9, Mr. Bentley addressed the managers of the Kansas City Chapter. In explaining his production of the play in German was announced by Heinrich Conried in the Irving Place Theatre, and Alice Kauser, agent for M. Maeterlinck in this country, communicated with him respecting the matter, to inquire whether there was any sanction, warrant or authority for this production. The following cablegram was received by her in answer: "PARIS, Dec. 16, 1903.

"Harrison Grey Fiske has the sole and exclusive rights for representations of *Monna Vanna* in the United States.

"MAURICE MAETERLINCK."

In explaining his production of the play, Mr. Conried stated that he had secured it from the translator who turned the play from French into German. "I do not know whether he had the rights to sell," Mr. Conried said to a reporter of the New York Sun, "but I am confident that my action is warranted."

Notwithstanding Mr. Conried's statement, the German production is made without the sanction or authority of M. Maeterlinck, who is the author and sole owner of *Monna Vanna*.

When Mr. Fiske first entered into negotiations for this play last summer, it was presumed by the author and by him that the play had been properly protected in the United States. It was learned, however, that through no fault of M. Maeterlinck the American copyright of *Monna Vanna* was defective. With full knowledge of

the next Sunday night, the committee in charge of the event will be Lillian Russell, Mrs. Fernandez, Mrs. Pastor, Amelia Bingham, Marguerite St. John, Mrs. Rosenbaum, Florence Floyd, Bijou Fernandez, and many others. Contributions have been received from Mrs. W. K. Vanderbilt, Joseph Jefferson, Mr. Gerry, Maxine Elliott, and others.

THE RIGHTS TO MONNA VANNA.

The American rights to Maurice Maeterlinck's widely-discussed drama, *Monna Vanna*, have been secured by Harrison Grey Fiske from its author. Mr. Fiske entered into negotiations with Maurice Maeterlinck months ago, and an understanding between the parties was reached in October. Under the contract, which bears date of Nov. 1, 1903, M. Maeterlinck grants to Mr. Fiske in perpetuity "the sole and exclusive right and authorization to produce *Monna Vanna* or to have that play produced in all languages, except the French language, on the stage within the United States of America and the Dominion of Canada."

M. Maeterlinck had received many offers for the American rights to *Monna Vanna* from others in this country, but he was desirous that the role should be played by Mrs. Fiske, feeling that in her hands the play would be presented according to his ideas and that it would be properly produced.

A short time ago a production of the play in German was announced by Heinrich Conried in the Irving Place Theatre, and Alice Kauser, agent for M. Maeterlinck in this country, communicated with him respecting the matter, to inquire whether there was any sanction, warrant or authority for this production. The following cablegram was received by her in answer: "PARIS, Dec. 16, 1903.

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"I pulled the lightning from the skies and tyrants from their thrones," which is about the best, briefest and most brilliant biography ever written.

I think as good a thing has been written about Shakespeare, in as many words. *Can The Mirror not do me to it?*

Dr. Samuel Johnson said of Shakespeare: "He exhausted all worlds, and then invented new ones."

LETTER TO THE EDITOR.

College Rowdyism.

UNIVERSITY OF VIRGINIA, Dec. 18, 1903.

To the Editor of *The Dramatic Mirror*:

Sir.—In the last number of "Topics," the University paper, my letter to *The Mirror* appears, on "college rowdyism," and following is a column of which I call it "continued." The whole purpose of which seems to be that my criticism is directed at the University as a whole. While I think you will agree with me that no such construction could possibly be put upon my letter, nevertheless the title has been made, and as it has been made by one of the college men, there may be a chance of its being made of some of your readers. For this reason I ask that you give space to this letter also, in which I wish to make clear the position of the University, and the University's attitude towards the whole subject.

Most sincerely yours, HARVEY DUGGAN.

BOSTON, Dec. 15, 1903.

To the Editor of *The Dramatic Mirror*:

Sir.—Last week our Ambassador to England, Joseph H. Choate, in his Benjamin Franklin address, at the University of Cambridge, said, quoting from somebody of Franklin's day:

"He pulled the lightning from the skies and tyrants from their thrones," which is about the best, briefest and most brilliant biography ever written.

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COMPANIES CLOSING.

May Sargent in *That Impudent Young Couple*, at Frankfurt, Ky., on Dec. 11.

The Girl in Blue company closed in Espanola, Mich., on Dec. 10.

Frederick H. Wilson closed his season at Carbondale, Pa., Dec. 12.

The What Happened to Jones company was yesterday reported to have stranded in St. Paul.

The Dixson Stock company closed for the holiday season, and after reorganizing will open Jan. 1, at Monmouth, Ill.

OBITUARY.

Edgar Mackay, leading man of the Bennett-Moulton company, died in the hospital at Bradford, Pa., on No. 30, of typhoid fever. He was thirty-four years old, and had long been favorably known in the profession. He appeared in the original productions of *Men and Women*, *All the Comforts of Home*, and was for eight years a member of the Frohman forces. Mr. Mackay was taken ill in Butler, Pa., but his condition was so bad that he was sent to Bradford, where he died two days later. His wife, Beatrice Burke, of the *A Desperate Chance* company, was playing at Kansas City when the news of Mr. Mackay's illness reached her. She went immediately to Bradford, but arrived there too late to see her husband. The medical services were held at Bradford on Dec. 2, the Rev. A. R. Kieffer, Director of the Chapter of the Actors' Church Alliance officiating. The remains were buried at Bradford, and will later be removed to Westerly, R. I.

Harry Wood, the well-known old stage-manager, died at his home in Chicago on Dec. 5, of dropsy, after an illness of five months. Mr. Wood was born in 1847 and began his career as a boy violinist. In 1868 he became stage-manager of the Wadsworth in Pittsburgh. Successively he was stage-manager for M. B. Leavitt, John H. Stanhope, and for various burlesque companies. He then occupied the same position at the Olympic in Chicago, and there produced *Pinafore* for the first time in that city. For a time he was musical director of Keely and Leon's Minstrels, and was next stage-manager for Slavery's Minstrels. In 1889 he accompanied the famous company of comedians to Albany, there was three times. He was stage-manager for Dick Fitzgerald at Tony Pastor's old Broadway Theatre. His last position was with William B. Smith at Grand Rapids, Mich. He is survived by his wife and one daughter. The remains were buried at Elks' Rest, Chicago.

Walter Lemain, a vaudeville performer, died at Pueblo, Col., on Dec. 10, of a hemorrhage of the lungs. Lemain lived in New Orleans, and his remains will be sent there for interment. He is survived by a widow and child. He and his wife were dining at the Empire, Pueblo, when he was seized ill, and the local managers and performers united in generous assistance to the stricken widow and orphan.

Mrs. J. Frank Ely, professionally known as L. Florence Harvey, of the vaudeville team of Ely and Harvey, died at the New York Hospital on Dec. 15. Mrs. Ely was in her twenty-sixth year, and had been on the stage for several years.

William Murray, a member of the Bennett-Moulton company, died in the Bradford Hospital, Bradford, Pa., on Dec. 16, of typhoid fever. Mr. Murray was twenty-two years of age. He is survived by his widow, Mabel R. Murray, of Roxbury, Mass.

Carl Lick, a trick violinist, formerly of the team of Gordon and Lick, died in the Ward's Island Insane Asylum on Dec. 10. The remains were buried by the Actors' Fund in the Fund plot in the Cemetery of the Evergreens.

John Blackford, a well-known comedian, died at Charleston, W. Va., on Dec. 7, of asphyxia. He was born in England and America as "The Coon from Arkansas." His wife and two children survive him.

Frederick Boeke, a dancer of the company at the Metropole Theatre, Berlin, was murdered at Cologne, on Dec. 2, by Ferdinand Tessler, to whom she was engaged to be married.

Leo Rose, brother of Julian Rose and foster-father of Henry Lee, died on Dec. 9 at Seton Hospital, Spuyten Duyvil, N. Y., on Dec. 9, of tubercular laryngitis, aged twenty-eight years.

Mrs. Margaret Connex, the mother of Robert and Luke Connex, died at her home in Kansas City, on Dec. 3, of heart failure.

The father of Harry Davis, the tenor, who is now a member of the King Dodo company, died at his home in Denver on Nov. 29, aged sixty-five years.

Mrs. Elizabeth A. Peters, the mother of Mrs. Owen Fawcett, died at the home of her daughter, at Flat Rock, Mich., on Dec. 3, aged seventy-five years.

George Shridley, who was professionally known as George McMurtry, died of cancer in the Harlem Hospital on Dec. 14.

The father of Walter Wilson, of the Driven from Home company, died on Dec. 14, of cancer.

John Welcker, a musician and composer of promise, died last week at Berkeley, Cal.

A Tonic.

Borsford's Acid Phosphate taken when



THEATRES AND MUSIC HALLS.

Tony Pastor's.

The Orpheus Comedy Four head a bill that includes The Reed Birds, in their new sketch, Dodging the Dodes; Gus Williams, La Belle Blanche, Gillihay and Murray, Deiphino and Demora, The Gagnoux, Norton and Russell, Leon and Bertie Allen, Gardner Brothers, Sully and Phelps, The Two Hobbs, and the vitagraph.

Proctor's Twenty-third Street.

The programme includes the Union Gatling Guards, Schenk Brothers, Bailey and Madison, Mr. and Mrs. Jimmie Barry, Nicholas Sisters, Van Cleve, Pete and Durow, Mr. and Mrs. Browning, Carita and Company, Harry Brown, Lyonne Sisters and the kalatechnoscope.

Proctor's 125th Street.

A special production of Monte Cristo, Horace Lewis, is this week's attraction. In the cast are Horace Lewis, Jessie Bonstelle, Paul McAllister, Verner Clarges, Sol Aiken, Joseph Eggenston, Alice Gale, Margaret Kendal and others. Hedini and Arthur, Nora Bayes, John E. Drew, Irene La Tour and "Zaza," and the kalatechnoscope are in the bill.

Proctor's Fifth Avenue.

The stock company presents Augustus Thomas' Alabama, with a cast including Lotta Linthicum, Albert Howson, Malcolm Williams, Alice Gale, Florence Reed, Verner Clarges, Albert Roberts, John Westley, Loretta Healy, H. Dudley Hawley, Charles M. Seay and others. The olio embraces Mark Sullivan, Orville and Frank, Hubert Deveaux, Two Baileys, John Geiger, Sheman's Anima, Sidonia and the kalatechnoscope.

Keith's Union Square.

In Paris, a novelty recently imported from France, is the feature of the bill. Frank Keenan and his company, in the Actor and The Count, is a special attraction. Others are Shean and Warren, Kitamura Troupe, Quaker City Quartette, DeWitt, Burns and Torrence, Fields and Ward, Mine Avery Strackoch, William Cahill, Hae and Benedicto, the Shaws, Corby and Burke, Musical Bentley and the Biograph.

Burton and Samson's.

The bill includes Eddie Girard and Jessie Gardner, Adolph Zink, Midgely and Carlisle, the Musical Dumonts, Harris and Walters, Mazur and Masette, Vera King, Tsuda and the vitagraph.

Circle.

Ned Wayburn's Minstrel Misses head the bill, and Cole and Johnson are a special feature. Others are Joseph Maxwell and Company, Press Eddridge, Harding and Ab Sid, Bertie Fowler, Mille. Olive Macart's dogs and monkeys, Newell and Nible, and the vitagraph.

Weber and Fields'.

Whoop Dee Doo, with the new skit, Waffles, east to the full strength of the stock company, is still the attraction at this house.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Jules and Ella Garrison headed the bill and made one of the hits of the season with their burlesque and travesty sketch, which is about the only one of its kind now in vaudeville. Mr. Garrison's robust figure and splendid voice lend themselves admirably to the work he has mapped out for himself, and his wife is equally well equipped by nature and training, so that their joint work is admirable from every point of view. Mr. Garrison's recital of the speech from The Gladiator was received with great applause. As an extra attraction, Lottie Gilson made her first New York appearance in a sketch called The Fly Flirt, assisted by Billy Hart. Miss Gilson has lost none of the magnetism that long ago made her a strong favorite with patrons of vaudeville, and it must have pleased her to find that her friends had not forgotten her during her long absence. She sang several songs, with her original pauses and intonations that help so materially in making them popular. The Fly Flirt gives her a chance for some comedy work that is very pleasing, and she takes advantage of every opportunity. Billy Hart proved very clever as a semi-tough young man, and delivered his lines intelligently and effectively. Carlisle and Otto scored heavily in their Dutch act, which is one of the best on the boards. Their business, showing how a new barkeeper is initiated, is one of the funniest things ever evolved by a team in their line of business, and it kept the audience in hysterics. Seeger, Wilken and Company put on a new act, in which they were assisted by a couple of clever little darkies. The finish is striking, and when the rough edges are worn off they will have a very valuable vehicle. George M. Cohan and Edna West were immensely amusing, in a rough way, in The Female Editor. Genaro and Theo scored heavily with their very difficult equilibristic feats. Raymond Teal sang some good songs and parodies, including a new ditty called "Save Your Money, 'Cause I'm Winter's Comin' On." Ford and Dot West had a bad place on the bill, but "made good" as they always do. La Mar and Rehan, Marville and Gleeson, Clark and Florette, Neesen and Neesen, Frank L. Brown, and the vitagraph helped to entertain.

PROCTOR'S TWENTY-THIRD STREET.—Dan McAvoy, owing to the fact that he had to replace Frank Moulin at the Knickerbocker Theatre last week, was unable to make his appearance in vaudeville, so Mr. Proctor engaged "Bobby" Walther, the winner of the bicycle race, and his partner, and they gave an exhibition on home-trainers that aroused much enthusiasm. Milton and Dolly Nobles were warmly applauded for their work in A Blue Grass Widow, in which they were assisted by Eva Westcott. The Juggling Johnsons were among the best numbers on the bill and their amazing exhibition of dexterity was watched with breathless interest. Their act is very cleverly arranged and they scored emphatically. Tony Wilson and Heloise, in their splendid gymnastic act, won plenty of applause. The Adonis Trio proved vastly amusing, with their grotesqueries and kept the house in great humor. Tom Brown and Miss Navarro were up to the leaders in every way, and their original, entertaining specialty brought down the house. They do one of the cleverest colored specialities now in vaudeville. John Mayon and Company, in The Man Next Door, coaxed

out laughs in large numbers and made a decided hit. Others were Mira Amorosa, Garrity Sisters, Sidonia, J. Warren Keane, a clever magician, Ziska and King, Mary Madden, Rose A. Parker and the kalatechnoscope.

PROCTOR'S 125TH STREET.—Alabama, Augustus Thomas' interesting play, attracted good houses last week. Verner Clarges played Colonel Preston with ability and intelligence. Charles M. Seay had an unusually good part in Colonel Moberly, and made the most of it. Paul McAllister was a good looking Captain Davenport. Jessie Bonstelle was interesting as Mrs. Page, and Cecile Mayer and Margaret Kirker looked pretty and played cleverly. H. Dudley Hawley, John Westley, Bessie Lestina, Louis Owen, Joseph Eggenston, and Sol Aiken all scored. Billy S. Clifford's songs and remarks; Mark Sullivan's imitations; a skit by Burnett and Weyman; the Meredith Sisters in their diverting singing specialty, and new views on the kalatechnoscope rounded out the programme.

PROCTOR'S FIFTH AVENUE.—What Happened to Jones, the rollicking farce, kept the patrons in a roar from start to finish, as it was excellently done by the clever members of the stock company, who are just as good in farce as in more serious plays. Malcolm Williams played Jones with a light touch and much ease. Gerald Griffin was perfectly at home in the part of Ebenezer, as he had played it on the road for an entire season, and it is needless to say he extracted every laugh intended by the author, and a few more through his own cleverness. Florence Reed was a dashing Clisy. Alice Gale surprised even her warmest admirers by her clever impersonation of the Swedish servant girl. George Friend was fairly good as the bishop. Loretta Healy, Lorna Elliott Mathilde Deshon, Julia Aiken, Julian Reed, Albert Howson, Duncan Harris, and Albert Roberts played intelligently. Dan Daly headed the olio and his impersonations pleased. Others were Reed and Shaw, J. S. Wolfing's horses, Clifford and Harvey, Harry Brown, Hellman and the kalatechnoscope.

KEITH'S UNION SQUARE.—The Fadettes of Boston received a hearty welcome last week, and more than repeated the fine impression they made on their former visit. They are a splendid coterie of musicians and play selections that appeal strongly to all classes. Their excellent work is undoubtedly due to the coaching of the talented leader, Caroline B. Nichols. The drummer is an especially attractive feature of the organization, and her actions are always watched with the greatest interest. Marcel's Living Art Studio had a successful second week. Milly Capelli and her horse and dog won much applause. Fisher and Carroll joked with one another very amusingly. Lavender and Tomson scored a big hit in their comedy sketch. Ed and Nettie Massie presented a juggling specialty that will bear comparison with any in vaudeville. They are distinctly original and keep away from the cut-and-dried tricks common to most juggling teams. Their efforts met with warm appreciation at every performance. John D. Gilbert discoursed eccentrically on interesting topics and kept the crowd in great humor. The finished work of John and Bertha Gleeson, the expert dancers, cannot be too highly praised. Vera King, with songs and stories; the Lavine-Cameron Trio, in acrobatics and comedy; Chris Lane, monologist; Rosa Lee Tyler, the Creole Nightingale; Carl W. Sanderson, comedy pianist; Martin and Quigley, eccentrics, and the biograph were the other numbers of a good bill.

CIRCLE.—The Grand Opera Trio proved conclusively that good music, well rendered, is just as potent in a vaudeville theatre as it is in the Metropolitan Opera House and their splendid singing brought them the reward of vociferous applause. Edwin Keough and Dorothy Ballard shared the honors in their protean sketch, in which they show their versatility in a very able manner. Few performers in vaudeville can jump from a scene from Ingomar to a song and dance with the ease and grace of these accomplished players, and their success was most pronounced with the Circle patrons. O'Brien and Havel scored heavily with their newest skit, Ticks and Clicks, in which their talents have full scope. Bedini and Arthur convulsed the house with their juggling and comedy work. Joe Flynn had his book with him and handed out a lot of new parades and patter that won big laughs. The Four Huntings presented their very amusing act and won laughs by the score. There are a number of funny complications in the sketch and the surprises follow each other in rapid succession. Rita Redmond, Carlisle's dogs and ponies, Seebach, the bag-puncher, and the vitagraph were also in the bill.

WEINER AND FIELDS'—The usual changes and improvements were made last week in Waffles, the new burlesque on Raffles, which has been added to Whoop Dee Doo; and the entertainment, taken as a whole, is as bright as anything that has ever been done here. The players who missed a few lines on the first night are now more than letter perfect. An extra matinee will be given on Christmas day.

HURST AND SEAMON'S—Hyde's Comedians, a galaxy of stars, drew large houses last week. Hits were made by the Four Mortons, Four Hollywoods, Piccolo Midgets, Yankee Comedy Four, Paul Kielst, Hill and Whittaker, Carl and Burns, Bennett and Young, and Cole and Warner.

The Burlesque Houses.

DEWEY.—The World Beaters, under the direction of Robie and Mack, played to large houses. James J. Jeffries was an added attraction and he drew his share of the patronage. The olio included Three Nudos, Dorsch and Russel, clever musical comedians; Bonham and Corey, Rogers and Hilpert, and Tom Waters, assisted by Major Nowak. The burlesques were Frolies at the Fair and Hotel Flip-Flap, by George Totten Smith and Fitzgerald Murphy. This week, Jolly Grass Widows.

MINEY'S BOWERY.—Al Reeves and his company of entertainers pleased big audiences. This week, Rents-Santley Company.

MINEY'S EIGHTH AVENUE.—The Rose Hill English Folly Company presented a diverting programme. This week, Transatlantic Burlesques.

LONDON.—Fred Irwin's Big Show drew big houses. This week, The Torcedors.

OLYMPIC.—Clark's Runaway Girls ran away with plenty of approval. This week, Rose Hill English Folly Company.

A NEW MONOLOGISTE.

Eva Westcott will soon be a full-fledged entertainer in vaudeville. Since her debut, three years ago, she has done excellent work in leading original roles in Up York State, Dairy Farm, and Robert Emmet, and last season made a Broadway success as Jimmie, the bell boy, in Prince of Pilsen. Recently she gave a trial re-

hearsal of a monologue at Keith's, with the result that at the close of her present tour in January she will be seen on the Keith Circuit with her own material.

NEW FIRM OF WRITERS.

A combination worthy of note among the song and sketch writers of the day is that of Walter Hawley and Alfred Solman. These prolific writers have opened their new headquarters in the Harvard Building, Sixth Avenue and Forty-second Street, for the purpose of writing and writing sketches, monologues and exclusive music for vaudeville and dramatic performers. They have also been very successful in writing, coaching and producing amateur operas and entertainments. They have just finished a musical comedy, entitled The Land of What, and a comic opera, as yet unnamed. Mr. Hawley is a nephew of the late Alice Oates, in whose company he made his first dramatic attempt in 1889. The following season he became her leading comedian. Since then he has been connected with the following stars and managers: The late Margaret Mather, A. M. Palmer, Lillian Russell, Stuart Robson (stage-manager), A. H. Chamberlain, May Irwin (leading comedian), and has appeared as co-star with Jo Irwin at the regular theatres, and in vaudeville in sketches written by himself, called The Gay Miss Con and Caught With the Goods. He is also author of A Dream of Faust, for Miss Arnesen; A Game of Hearts, for Arnoldi and Allen, and many others. Alfred Solman began his musical career at the Royal Conservatory of Music, Berlin, Germany, where he graduated with high honors. He came to this country twelve years ago, and since then has made himself famous through such successes as "The Way of the Cross," which has been acknowledged as one of the best sacred songs of the century; "In the Valley Where the Bluebirds Sing"; "Lenore, My Own Lenore," "In Old Ireland, Meet Me There," and many others which have reached enormous sales. The music to the well known "Jingle Book," "Daddy Longlegs Fun-Song" is also the work of Mr. Solman.

Some time ago I mentioned in this column that the New York *Herald* prize play, Chuma, was to be produced at the Tivoli. Philip Yorke has given his audiences an interesting sketch, though it appears to me that the *Herald* had a lot of superfluous cash to spare in giving Thomas Frost \$1,000 for it. However, the weakness of the plot does not detract from George W. Leslie's success in the part of Edward Patterly, one of the Chuma. He renders the clever dialogue in a spirited manner, creating a lot of humor in the numerous and rather disjointed complications that occur. On the whole the piece was well received.

Dutch Daly, who is appearing at the hall, also made a hit, though I was under the impression that the Tivoli audience did not encourage any suggestive jesting. It is far from creditable to an artist when he stoops to win applause with risqué jokes, for I never could see the necessity of performers' deviating from the entertainment fit for a drawing-room on the music-hall stage. If the moral atmosphere of the vaudeville profession is to be raised to a generally acceptable level, it is not by permitting the unwritten laws of decency and decorum to be so easily broken.

Rachel Lowe, an English comedienne, who till recently was as popular as the "Slavey" in the Collins Trio sketch, A Private Scene, is continuing her popularity with renewed vigor at the Tivoli also. Her turn, I believe, would be much appreciated by American audiences, as her character work is full of natural art that would appeal quickly to the theatregoers in the States.

At the Palace, Marguerite Cornille sang "Come Down, My Evening Star," in an extremely fetching manner. She looked as charming as ever in an exquisite gown and chic enough to bring down the house, let alone an evening star. Her other song, "When Mr. Shakespeare Comes to Town," is also very well rendered.

George Fuller Golden evidently has made a corner in public appreciation, for the way he takes the Palace audience by storm is remarkable. His success there is certainly an unrivaled one and a well-deserved one.

A couple of clever trumpeters give a good musical turn at the Paragon this week under the name of Rackett and Hazard, and their names aptly speak for the amount of applause they got. On the same bill a couple of tambourine spinners, Tambo and Tambo, give a neat, clean act.

Johnstone and Cooke are delighting the Palace audience with their charming sketch, All's Fair in Love. They appear at the London Shore-ditch next week, where they are billed heavily.

Little Tich is appearing at the New Cross Empire this week and delighting the audiences with his songs and eccentric dancing.

Will H. Fox is capturing the audience at the Stratford Empire in his "Paddywhisker" act. He is certainly clever and a big favorite on this side of the water.

Another large music hall is to be built in the West End of London, within a short distance of New Oxford street. It is wonderful to me how they can all pay.

The management of the Alhambra, which has recently been commanded by the London County Council on the measures being taken for the prevention of fire on the stage of that theatre last Thursday, had an unexpected demonstration of the efficiency of some of the apparatus connected therewith. Just as the fire resisting curtain was being lowered during the orchestral section the water sprinkler lever was brought into action by mistake, the audience being immediately regaled with a water display on the stage rivaling the best efforts of nature during the past wet season.

It is surprising that an artiste of Mrs. Brown Potter's calibre should aspire to win approval from the habitues of a "ten, twenty and thirty" hall. She appears in Birmingham this week with an ode to Joseph Chamberlain and Fair Trade, supported by a host of bona-fide working men at the Hippodrome. What one won't do for the almighty shekels! Joseph Chamberlain, I understand, has allowed his name to be used in connection with this "fiscal" poem.

On Tuesday, Dec. 8, Charles Morton celebrates the eleventh anniversary of the Palace. As usual on these occasions, the programme will be contributed to by theatrical artists as well as many from the halls. The list includes Lionel Brough, Norman Salmon, Marie Dainton, Marie George, Marguerite Cornille, George Fuller Golden, William and Walker, and George Chirgwin.

Dec. 12, 1903.

Consul, the "Prehistoric Man," is well named. What a demonstration of Darwin's theory is this Chimpanzee at the Hippodrome. I went to the Hippodrome to be amused by this ape, and amused I was, but a feeling of a most awful degradation came over me after Consul left the stage. They advertised him as "What is It?" After seeing him I feel inclined to ask "What Are We?" Comparisons are odious, and so are monkeys in spite of the fact that it is no slight on man's intelligence after this to be called a monkey. Appearing on the same bill are Chung Ling Soo, the almond-eyed conjurer; Rawson and June, who are adepts at boomerang throwing, and Woodward's seals and sea lions, that seem to have sealed themselves for a long engagement at this hall.

The Golden Princess and the Elephant Hunters will be the title of the Christmas Production at the Hippodrome.

Cycling sensations are becoming a popular fad at the halls, and they afford a diversion in the programme which is greatly appreciated. At the Alhambra, a daring exponent of tricks on the wheel, Ralph Johnstone, the original jumping cyclist, is risking his life nightly by bouncing on his cycle up steep ladders and over wide spaces, till it is a wonder that he does not break his fall and his neck on the uninviting floor instead of leaping on to the prepared springboards so cleverly and neatly. A pleasant relief to the tension of watching his daring feats is suggested in the native humor of his black attendant, whose well-acted symptoms of fear for his master's safety cause him to appear in many a ludicrous situation.

The Imperial Bioscope gives some excellent reproductions of "Lumbering in a Canadian Forest" and of "Fraser River Salmon Fisheries," where the Alhambra treats its patrons to the remarkable spectacle of a catch of 50,000 salmon in two hours. The pictures are the clearest I have seen, and rendered doubly interesting with a description of each one's being given by an interlocutor while they are produced.

Even artists are hampered in their transit across Europe, a pompous officialdom seeming to exist only for the purpose of hindering professionals from crossing frontiers, who have literally to wade through an enormous amount of red tape, and consequently suffer greatly through loss of time. Cliff Bersac, the clever animal trainer, who will soon be seen in the States, told me the other day that on one occasion, when he was leaving Dresden, en route for Brussels, where he had to fulfil an engagement, he was delayed fifteen days before he got official permission to commence his journey, and then it had to be sanctioned by the governments of three countries—Saxony, Prussia and Belgium. Such unnecessary fuss in nothing short of humbug, and it should warn American performers, with animal acts, who anticipate European engagements, what trouble they will have to encounter on the Continent.

At the Shepherd's Bush Empire a familiar dancer, Pettie Ida Heath, is still giving her national dances with the same dexterity.

Philip Yorke has engaged Mrs. James Brown Potter for an exclusive West End engagement, appearing at the Tivoli for the Christmas Holidays, where she will recite her popular fiscal poem, assisted by a large chorus.

Frank Lawton, the whistler, and Paul Cinque-

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

After the Holidays, Vaudeville Managers Can SecureChris**BRUNO AND RUSSELL**Mabel

By communicating with

JO PAIGE SMITH, Association Vaud. Managers, New York.

P. S.—Chris Bruno, also proprietor of The Adelaide Kennels.

valli have both been engaged to appear in Jack and the Beanstalk at the Broadway Theatre New Cross.

The Valdars, trick cyclists, are back in England after a long and successful tour round the world.

A pretty turn, that struck me as likely to go well on the American stage, in the Sarthaler Sextette, in which six dainty Tyrolean ladies give admirable play to their well-modulated voices. Yodeling has always a fascination for the ear and that there can be no doubt on that point, one has only to hear this charming sextette, staged amongst the mountains of Tyrol and attired in their pleasing costumes. An interesting finish to this good act is given by the appearance of a Tyrolean peasant, who with a couple of the Sextette proceed to gracefully gyrate in the steps of their national dance. On the same bill a duo that styles itself American Originals—O. G. Seymour and Maud C. Dupré—I fear have made their act so fearfully original that their work is a little above the comprehension of their audiences. Seymour's representation of a heathen Chinese is clever, but English people are not at all acquainted with the character of the yellow man, and I am inclined to think that if his makeup was of some popular figure, like Sunny Jim, he would go down much better. Maud Dupré dances well and is clever, but her Dutch is poor, and if it wasn't for her clogs it would be difficult to attach her work to any nationality.

Wilson and Waring and R. G. Knowles sail for South Africa to-day. They will soon be wearing the happy smile, as African engagements are very lucrative. The Doherty Sisters only lately returned from there, having brought back with them a portion of the Kimberley mines.

The members of the Theatrical Managers' Association, it is stated, have not decided to suspend, until after the pantomime season, proceedings against proprietors of variety theatres who "persist in continuing performances contrary to the law." Recent litigation has apparently exercised little effect upon the policy of music-hall managers generally. Sketches still go on, and will until some more important decision is reached. Surely they ought to compromise.

agencies. The court made "fish" of all, and they must know what they are doing in France. *Vive la France!*

In Nuremberg there is appearing a juggler named J. Neuror, who claims to be the first and original soap bubble juggler. While this man is really very clever a word may be said for Salerno, who has invented several instruments which enable him to juggle with large soap bubbles and make them take various forms. Pretty soon this will be the fad, and bubble jugglers will soon be a class among themselves.

Batty, the bear trainer, is in Reichshallen, Cologne, Germany, and doing very well. His latest feat of bear training is a bear that throws somersaults on a horse's back. It can't be called a fair somersault; it is more of a hand-spring. But it is the first time that a bear has ever been made to "tumble himself."

Manager Zschirn, who recently opened the Teichallen, in Köln, has resigned and Herr Schulties has once again taken up the reins of this establishment. Goldin, the magician, is in Prag, at Tichy's. In Hamburg, at the Hansa Theatre, Salerno, the juggler; the Three Yocarys, comic acrobats; Bunt and Rudd, Margaretha von Ney, May Hamaker, and the Kaufmann Troupe of "Kaufmädchen" are doing well. Baharet has filled her two months' engagement at the Wintergarten, Berlin, and is now busy in Germany, playing a short tour for which she receives the highest salary ever paid to a vaudeville artist in Germany. Here in Middlesborough they have an amateur cake-walk, for prizes of gold (?) watches. I have had the pleasure of seeing several batches of "prize walkars," and the peculiar gyrations some of the "prizers" go through would make one think that they were walking heel and toe instead of cake-walking. The best thing of all is the "champion cake-walker of Leeds," who first of all shows to the audience what cake-walking is, and the audience is informed at the same time that "Mr. Shape" will give lessons in cake-walking free of charge to all those that wish to compete. The business is record-breaking, and the only mystery apparent is, who is doing the drawing—is it Houdini with his \$800 weekly salary or the cake-walkers with their \$8 "cold" watches.

HOUDINI'S EUROPEAN NOTES.

MIDDLEBROUGH, ENGLAND, Nov. 25, 1903. News from the Continent, which has reached me in the Provinces, will be of some interest. First I will mention the diving and swimming elephants with Circus Wulf in Brussels. They have five large elephants that dive and swim at every performance and who are the hit of the bill. They have 250 people engaged so as to make a sort of a "drama" of the affair. The principal parts as well as the "heavies" are played by the elephants.

In Paris Frank C. Bostock has the city in excitement with his wild animal exhibition, and Herr Seeth has at last found a worthy rival in Captain Bonavita with his troupe of twenty-seven lions. Herman Weedon also has created quite a sensation with his exhibition of fifteen lions, tigers and other beasts of prey. Manager Bostock is drawing packed houses to the Hippodrome. At the Folies Bergeres La Lole Fuller is featured, and De Bessell once again throws mud at a board, to show how he makes faces and things. At the Casino de Paris we have Ten Ichli with his troupe of Japs, doing the rain-making trick, and making more than good. A Mr. Edwards is showing an "auto-girl," and has succeeded in making a good advertisement for Moto-Girl, who, by the way, has been the hit of a bill in which she has been placed at the Olympia. At the Scala In Paris Eugine Fougere and Mile. Deterle are playing the principal parts of the revue, written by a Monsieur E. F. Lafargue. A notable performance, which is taking place at the yearly Fair, or whatever you call it in English, is on the Montmartre. There is a sort of animal exhibition, in which eight lions play an important part. On top of their cage, which is opened, there is a small teacup cycle track built, and while the lion trainer makes the lions go through their various antics, two cycle riders are doing a "championship race" above their heads, separated from the lions, but in the cage, a young lady is making a horse go through all the high school stunts. The price of admission is very small, and so this exhibition is jammed all day. In fact, they have to have two sets of cycle riders, who take turns in racing for the "championship." This certainly is a novelty act with a vengeance.

At the Eden Theatre, Aachen, the Hoopers and the Baldwin Brothers are features for the last half of the month. In Amsterdam, at the Rembrandt Theatre, Pantzer Brothers are the feature, and Ernest Pantzer has been advertising the fact that he has signed a new contract with his brother Willy for four more years, so the report that Ernest was going to do an act with his wife is not founded on fact. At the same theatre will be found Harry La Marr and some "Cliff Dwellers from Texas," which I think must have originated in the mind of Mr. L. Levin, who is always discovering something from "America" for the benefit of the Hollander. At the opposition theatre, Circus Carré, Eph. Thompson with his school of elephants, is drawing big houses, and Harry Atkinson is busy making his usual success. Circus Carré is now touring through Italy. This theatre is simply called Circus Carré, and is ably managed by Herr Firth Van Harleem.

An interesting and novel turn is now at the Olympia in Dortmund, Germany. It is the act of the "Ollops." I have been with this act in Russia, and think it would be a very good number for America. The male member of the team does a peculiar musical-balancing act, and as a finish he juggles a piano on his chin. When he turns the piano around you think you see his lady assistant seated in the piano, but you don't. He has a figure made to represent the lady, and when the audience discovers that he has played a huge joke on them his success is great. He exposes his trick on leaving the stage.

The Two Eriots are now in Essen Ruer. They are two American performers, and have changed their name for Germany. Their act is Fren in an American Saloon. In Elberfeld, at the Apollo Theatre, we have our old friend, Captain Vitero, the poison eater, as the feature of the variety bill, and although the Berlin police prohibited his act, he manages to smuggle himself in once in a while and juggle away a great big salary.

Come to think of it, I almost forgot to inform you that the Theatrical Agency of France is a doomed institution. To tell a short story shorter, the Chamber of France has issued a law which prohibits theatrical agencies and "servants furnished" offices. Quite a nice thing, to have the two "arts" placed side by side. This comes from the fact that during the past few months several "offices" for servants and "positions furnished on the stage" have been raided, and the managers have been sent away to partake of a vacation at the expense of the Government. The new law will do away entirely with all

HUDDRSFIELD, ENGLAND, Dec. 1, 1903. Herr Victor Neumann arose in the German Reichstag and made a speech, in which he called for every one on the variety stage very hard names. He even went so far as to mention certain managers and troupes, and no doubt went home fully satisfied that he had told "common folks" something that they would "put in their pipes and smoke." And so they did, but he little thought that they would "smoke up" so strong. Every performer awoke, and cried for "Rache." It looked as if Herr Neumann had bitten off more than he could chew, and not until he saw the storm arise, and that he had no loop hole to crawl out of (although he must have felt pretty small, and any old knot hole would have suited his purpose), he published a letter, in which he regrets that he has been "misunderstood," and states that the theatres of the variety that he alluded to were the theatres in China, Egypt and the Orient. He simply wanted to inform people that such things occur in Asia, and not in the well organised theatres of North America and England, as well as Germany, and that he had only words of praise for all the hard-working performers and managers of Germany, and that he regretted exceedingly that his speech in Berlin at the House of Lords of "Rathshaus" had been misinterpreted. In conclusion, he says: "It is sad that, although I spoke ill, I meant only good." I think that he will have to do some better letter writing than he has done in his letter of explanation. As he made his speech in the presence of the greatest law makers of Germany, it is more than likely that he will retract all of his utterances, so as to try to crawl out of the numerous slander charges that he will shortly have to stand trial for, as every manager and performer whose name he mentioned has brought suit against him.

In the Berliner *Artisten Zeitung* there is an account of a terrible affair which took place between Maxilly, the French singer and Paquette, the eccentric. It appears that Maxilly, being jealous, waited for Paquette and deliberately stabbed both her eyes out. The affair occurred in Paris, at the *Théâtre Parisiana*, where both were filling an engagement.

A law suit has been won in Breslau by some actor who refused to appear as a "super," and he was discharged. At the trial he claimed that being a first-class "komiker" it would hurt his reputation wherever it would become known that he appeared in a "thinking part." He was given the verdict, and Herr Director was compelled to pay full salary for the entire term of the contract. The German legitimate has a very hard time of it, and their lives are not as easy as one would imagine they ought to be. In proportion, their salary is smaller than in America, and the contracts are in a great many cases "law books." There is now a manager, who was in Dortmund a great many years, of whom it is said that he had a clause in his contracts which read: "Should a member of my company die during his engagement, the management has the right of using the corpse for three days after death."

Several deaths have occurred lately, among whom may be mentioned Paul H. Conrich, better known as Cironoc, who had made quite a reputation as a "Handcuff King." He had been failing in health, and had just signed a contract with Manager Rickards to open in Australia, according to the London *Era*, and died on his way to Sydney, where he is buried. He was about forty-five years of age and had been a performer for many years. He leaves a son and daughter. He was recently married to a lady who used to manage Karo, when Karo toured America.

The elder Welton of the Brothers Welton, while suffering from typhoid fever, threw himself out of a window in Paris, at the Hotel Two Hemispheres, and, although receiving terrible wounds, lived two days after. He will be buried in Paris.

In Constantinople, after winning the championship wrestling match, the last fall of which took him five hours to win, Michael Mourat, with his friends, went to a coffee house and ordered coffee. After the first few swallows he dropped over dead. Foul play is suspected, as a large sum of money changed hands and from what can be found out it seems that the deceased performed a "double-cross" experiment, as it was his turn to lose. Although he won the match he lost his life. The police have stepped in and have started to investigate.

Clown Masoli, of Circus Schuman, asked Father Time a riddle to which "death" was the answer. Poor Masoli is buried in the Hegwig churchyard near Berlin.

The death of Arthur Milon in Chicago was a great surprise. The Four Millions counted a great deal on this American tour, but fate stepped in and the young bride who was to be will hear of the death of Arthur when the re-

If the combination of originality, humor and magnetism caused the enemy to capitulate as quickly as it does a vaudeville audience - what a great soldier Bear Russell would make.

STARRING NEXT SEASON IN "THE BELLE OF THE GHETTO"

THE PRIVATE SECRETARY OF VAUDEVILLE.

HAL GODFREY AND CO.

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This week, Orpheum, Los Angeles; Kansas City, Jan. 3, 1904.

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HOEY AND LEE

Who have the brains to write their own parodies; also the voices to sing them.

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6 MUSICAL CUTTYS 6

—Brothers and Sisters—

The World's Greatest Family of Instrumentalists.

Hartford, Conn., Dec. 21. Baltimore, Md., Dec. 28.

Per address, 227 W. 120th St., New York.

CHARLES KENNA

Presenting his original One-man Sketch,

"THE FAKIR."

Shea's Empire, Cleveland, Dec. 21. Dec. 28, open. Temple, Detroit, Jan. 4.

The Jolly Jackies.

Gaston and Stone

This Week, Duquesne, Pittsburg, and Pastor's, New York, to follow.

maining trio return. After the quartet had finished their tour in America they were all to join in the festivities of the wedding of poor Arthur. From what I can learn the remaining trio have already returned to Germany.

It may surprise you to know that Mephisto and Marguerite are now doing an act together in Sweden. I saw them well advertised, and think they do some kind of a "contortionistic" exhibition. They are at the *Establishment Moseback*, Stockholm, Sweden, where both were filling an engagement.

While W. C. Fields is in South Africa he has an imitation in Germany—or he will find one who calls himself O. C. Shields. Same make-up; the only thing lacking to make it the same act is that Herr Shields is a sad comedian. I hear that his real name is Oscar Streicher. My word! I have heard a good story about a German team of acrobats that came to England and walked into an agent's office looking for an opening. "What can you do and who are you?" they were asked. "Well, we are Bills and Dills. We make Spanish ring work, and if that won't succeed we will do illusion and coin manipulation; and if that's no hit we will make a pantomime 'Yodlers an der Ulm.' and when all this fails we will do an Irish talking and knockabout show." I think they were engaged.

There is one act on which I must say a few words, and that is the team of the Two Regals, who advertise themselves as "The Best American Musical Eccentric Comedians of their kind of the World." At the bottom of their advertisement they have a notice that reads as follows: "Concourse Impossible; for first-class circus and variety theatres only. Unique of the kind. Re-salition of engagements by no entire satisfaction." This is their ad, word for word and letter for letter.

I broke out of the jail here yesterday, and by this morning's mail I received a letter from some coffin seller who wants to know how much I will pay him if he screws me down in a coffin, and I fail to get out. I answered him that I would pay him \$1,000 if he ever had me so foolish as to allow myself to be screwed in a coffin until Old Death comes along and takes my number.

Kindest regards, HARRY HOUDINI.

VAUDEVILLE IN CUBA.

Arrangements were concluded last week between Edmund Gerson and Sig. Savario, proprietor of the Payret Theatre in Havana, Cuba, for the introduction of American vaudeville in Havana. The first company will start in a few days, and if the venture is successful new performers will be sent down every week and the house will be run on the same plan as those in New York, with frequent changes of programme at popular prices. Block and Burns and Albin are among the performers who will appear in the initial performance.

PRIMROSE TOOK THE BATHS.

George Primrose was forced to rest for a little while, owing to the burning of Hopkins' Theatre in Louisville, so he filled in the time by taking the baths at Mount Clemens for two weeks. He re-opened last Monday at Proctor's Theatre, Albany, beginning an eight weeks' tour.

of the Proctor Circuit, which will keep him in the neighborhood of New York for two months. Mr. Primrose is thoroughly delighted with his experience in vaudeville, as he is entirely free from the cares of management.

STAGE PLAYS AT MUSIC HALLS.

TRAFFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE.

(Special Correspondence of The Mirror.)

LONDON, W. C., Dec. 5, 1903.

With reference to a recent decision of great importance to music hall proprietors and artists, I have obtained an interview with Harold Hardy, of the Temple, an expert in theatrical law and dramatic copyright, and the far-reaching consequences of the case must be of interest to the large number of Americans who are now playing at the halls in England and to those contemplating visiting this country.

Mr. Hardy says: "The recent case in which the proprietor of the Palace Theatre was fined for permitting the performances of a so-called sketch at a music hall is of the greatest significance, not so much on account of the importance of the magistrate's decision, for it is difficult to see how he could have decided differently, but because attention is directed to the provisions of an act of Parliament which have been widely infringed and consistently ignored. There can be no doubt that if the Theatres Act, 1843, under which the recent proceedings were taken is to be rigidly enforced, there is hardly a music hall proprietor in London who does not run the risk of prosecution and the danger of being mulcted in heavy penalties under the statute; and, further, every music hall artist who takes any part in a so-called sketch which comes within the comprehensive term of stage play is liable under the act to a penalty of £10 for every day on which the performance takes place."

At the present time the London music halls have a license from the London County Council for music and dancing only. The theatre, on the other hand, have authority by Letters Patent, or the Lord Chamberlain's license, for the performance of stage plays. Speaking generally, outside London, the license for stage play is obtained from the County Council, and in some instances music halls have taken the precaution to obtain from the County Council both the license for music and dancing and the license for stage plays. Now, however, there is an intimation that the Council will not issue both these licenses to one theatre or music hall, and the proprietor will have to choose which license he requires.

Whether the Lord Chamberlain intends to refuse a theatre license to a theatre licensed for music and dancing within his district or jurisdiction, remains to be seen. But, in any case, there are at the present time and will always be a large number of music halls which have not a theatre license for the performance of stage plays.

Now, what is a stage play? And how is any up-to-date sketch at a music hall to be excluded from the comprehensive definition of stage play within the act?

A stage play, it is enacted, shall be taken to

include every tragedy, comedy, farce, opera, burletta, interlude, melodrama, pantomimes, or other entertainment of the stage or any part thereof.

Such a definition as that must necessarily embrace one or more turns every evening at almost every music hall within the metropolis, and yet for every such performance the proprietor is liable to a penalty of £20, and every artiste who takes part in it is liable to a penalty of £10 for every day on which the turn is played.

"Of course, it may be said that the Theatrical Managers' Association, who were the procurators in the case against the Palace Theatre, do not intend to institute proceedings except where they think that their interests are at stake. But there is nothing in the statute but giving the right of prosecution to any class of persons, and, as the law stands at present, the proprietors and artistes are liable to prosecution for allowing or taking part in a stage play at any hall or theatre that has not a theatre II.

As an instance: After the comprehensiveness of the meaning of stage play under the statute one may recall a case decided in 1865. The defendant was the proprietor of a hall duly licensed for music and dancing, but not having a theatre II, because he was convicted for permitting a performance held to be a stage play which was described as follows:

"There was a representation of a storm at sea, and of a man swimming. This was not a living person, but what is called in theatrical phraseology a 'double.' When the storm had subsided a drop scene was disclosed with a clear lake in the background, and a character then appeared on the stage in the costume of a Greek prince, who spoke some lines relative to the shipwreck from which he had just escaped. He was then joined by another person, and these were the only persons who during the whole evening appeared bodily upon the stage. Their dialogue was short and comparatively unimportant. The other characters had their places in a chamber below the stage, and by a combination of lenses and mirrors their figures were reflected upon a mirror at the back of the stage."

"This was held by the judges to be an entertainment of the stage, and was therefore within the definition of a stage play."

One result of this recent decision is that the Theatrical Managers' Association have it in their power to give notice to any music hall proprietor that, if any so-called sketch is permitted, proceedings will be instituted, and the heavy penalties under the act may be asked for and enforced.

"In the face of such a warning it is doubtful if any sketch objected to would be continued at such serious risk to the parties concerned."

RENOVOC.

MINSTRELS LOSE BY FIRE.

Trousdale Brothers' Minstrels met with a heavy loss by fire at Whiting, Iowa, on Dec. 12. At five P.M., while members of the company were at the hotel for supper, fire broke out in the theatre, and before any one could reach the house the fire had gained such headway that nothing could be saved. Professor Merle's troupe of trained dogs were all burned, and everything belonging to the entire company, including baggage, costumes, scenery, a set of Swiss handbells, first part stage settings, band uniforms, and in fact everything except a few things at the hotel were burned. A few of the band instruments and one of Professor Merle's trained monkeys that happened to be near the front of the theatre, were saved. Trousdale Brothers are heavy losers. Merle's dogs were one of the best troupes in the country and this loss will be a hard one to replace. The company was compelled to close at once.

A VESTA TILLEY LOVING CUP.

Vesta Tilley has been the greatest drawing card ever offered at The Orpheum, Brooklyn, and in recognition of the fact that all records for big business had been broken during her stay, Manager Williams presented her with a silver loving-cup handsomely engraved, as a testimonial to her success and popularity. The cup bore the inscription: Miss Vesta Tilley, Brooklyn's Idol. From Percy G. Williams, Manager Orpheum, Brooklyn, N. Y. You Broke the Record, November 30, to December 12, 1903.

VAUDEVILLE JOTTINGS.

James E. Rome and Marguerite Ferguson, having handed in their two weeks' notice at the Grand Opera House, St. Paul, Minn., terminated their engagement with McFadden's Roy of Players, at the Academy of Music, Chicago, on Dec. 18, after a season of very successful work. They will return to vaudeville for the rest of the season. Their act, The Amorous Tramp, has been a big hit in every town that the co. has played.

Newell and Nibley have been very successful filling their Sundays while around New York this season. On Sunday, Dec. 20, they played the Victoria and the Star. This week they are at the Circle Theatre, the Star.

Turner's Pickaninnies are making a big hit in South Africa and are a novelty there, as they have never seen pickaninnies on the stage in that country before. The act is booked in Australia for twenty weeks, opening April 16, 1904.

Florence Gerald has leased her one-act play, A South Dakota Divorce, to J. K. Emmett, for the vaudeville houses.

Cliff Dean and co., McCloud and McVille, and Norman, the "frog-man," are recent additions to Zanell and Vernon's comedians.

Robert B. Mantell has been offered forty weeks next season in vaudeville. He has a one-act play, by John Ernest McCann, called A Lesson in Acting, that he presented at Keith's, Boston, several seasons ago, which would serve him splendidly in case he fails to accept the very liberal offer that has been made him.

A new vaudeville theatre to seat 1,000 has been opened in Los Angeles by Alfred J. Morganstein. It is connected with the Grauman's Circuit.

Bunth and Bodd write from Amsterdam, Holland, that they are alive and well and very prosperous. Edith Helena and Cooke and Clinton were on the same bill at the time of writing, and all the American acts were making hits.

The Talkative Miss Norton was erroneously reported recently as appearing at Miner's Theatre. She is still in the West, filling her vaudeville dates successfully.

Ella Smedley-Arthur, of the Smedley Sketch Club, has completely recovered from a recent attack of measles, and the co. re-opened their tour at Poll's New Haven on Dec. 7.

J. A. Murphy and Eloise Willard were the headliners of a big bill last week at Keith's, Pawtucket, R. I. The popular co. spoke in most enthusiastic terms of their work. Miss Willard has another new spangled costume, with copper spangles, that is said to be a "dream."

Mary Norman, the society caricaturist, was the subject of a lengthy and most enthusiastic article in a recent issue of the "Evening News" during her recent engagement at Proctor's, Newark.

Ward and Ward have closed with the Old Jed Prentiss co., and will play the Northwestern vaudeville circuit from Dec. 14 to Jan. 2, opening at Spokane. They were booked by Moses Goldsmith.

Mortimer Kaphan announces his engagement to Marie Semple, who was formerly a member of his co. For the remainder of the season they will do a sketch in vaudeville.

Bill and Betty, who are heading a vaudeville co. touring the Far East, were last heard at Manila, where their engagement created a very favorable impression.

James E. Henry, and Dorothy D. Young are still touring the New England States. They will spend the holidays at their respective homes, in Haddington, Pa., and Trenton, N. J. This is the first chance they have had to visit their relatives in two years, and during that time they have had only five weeks.

Hayward and Heyward joined The Way of the Wicked co. at Pittsburgh, Pa., on Dec. 7, to play principal comedy and vaudeville parts.

The George Lillington co. is now in its thirteenth week and business is keeping up abundantly. The co. is made up exclusively of small heads, and includes Fannie Leids, Dolly Dodo, Lola Cox, Pearl Poole, George F. Tranita, Washer Brothers, Jack Dion, J. A. Bolkin, and Joseph Almoit. The co. is under the management of J. W. Tschudi.

Ford and Wilson, "The Two Jacks," have joined the Ross and Fenton co. for the balance of the season.

The suit of James McLoughlin, of the Marco Twins, against Oscar Hammerstein for \$1,000, alleged to be due on a contract, will come up shortly. Mr. Ham-

merstein's contention is that the smaller of the twins is not the original. Mr. McLoughlin intends to put up a strong argument, and the case will be well worth much interest, as the decision will have a far-reaching effect, owing to the frequent changes that happen in the personnel of vaudeville teams and troupes.

James R. Adams has secured an engagement covering the entire Proctor Circuit, opening at Newark, in the original "clown on stilts" specialty, which is the only one of its kind in the world. He has been very successful since his return to vaudeville, as his act is a decided novelty to the present generation.

Carroll and Carlton are no longer members of the Irene Fox Show, and have resumed touring duties. They are doing splendidly with The Hobo, which the managers insist upon having, in addition to a regular act. Carroll and Carlton have had only four seasons in the business. Miss Carlton is still making a big hit with "Bedelia," to which she has added several new verses.

Amie Abbott, who has magnetic powers, and is making the combined strength of a dozen men, is making a sensation on the Orpheum Circuit. Miss Abbott is from Georgia, where all the "magnets" come from, except Lottie Gibson.

Tony Pastor's Theatre continues to run along as smoothly as ever, under the able management of Mr. Pastor. Continuous vaudeville is the attraction, with bills made up of the best and most popular. A new program is made every Monday, and artists who make a hit there are sure to please anywhere in the world, as Pastor's patrons are very discriminating.

The Zanginis are meeting with great success throughout India. They expect to be back in New York in May, 1904.

Al. Haynes, manager of the Costa, Fall River, Mass., is giving trading stamps with every ticket. At the matinees he gives two stamps and in the evening five.

W. J. Tompkins' latest postal card is one of the best he has ever gotten out. It shows a cat with a very funny expression, sitting to a phonograph, and is a caricature on a well-known advertisement of a talking machine.

Power and Moore's new sketch, A Gallery God-damned by R. Robert Davis, is securing an enthusiastic hit over the Orpheum Circuit. Edmund Day has another in preparation for them for next season. During the summer park season they will present an act consisting entirely of dancing and singing.

The Majestic Musical Four—Collins, Madell, Terrell, and Simon—are using a mammoth set of organ chimes in their act, said to be the largest in use.

Jessica Creep will join the Orpheum Show, headed by McIntyre and Heath, at Montgomery, Ala., on Dec. 21. Later in the season she will tour California. Her whistling and singing specialty has met with much favor.

The Three Westerns will open in Liverpool, England, about Jan. 1, for an extended tour of the European cities. They are booked solid until Aug. 1, with further time in view. The act was booked by Thomas Holmes when he saw it at the Chicago Opera House some time ago.

The Columbian Trio opened their European tour on Dec. 7 at the Empress, Birmingham. They were absolute headliners of a strong bill and made such a good impression that they were offered long engagements in South Africa and Australia, to follow their time already booked in the English provinces.

The widow of Eddie Quinn, of Forbes and Quinn, will have a benefit at Tammany Hall on Dec. 25.

Hines and Remington received a remarkable ovation at the Orpheum, San Francisco, on the opening night of their vaudeville tour. They were sent on to the hill, but at the end of their act the curtain had to be raised again and again while the entire audience cheered. This is their fifth engagement at this house, and their popularity has increased with every visit.

Frederick Holser, known in the profession as Fred Irwin, has filed a petition in bankruptcy. His liabilities are \$24,278, and his assets \$75. Miss Hill and Robert Gillen are the principal creditors.

Kate Epler and Rebecca Sherman, who were in vaudeville some years ago as the Russell Sisters, were found starving in Baltimore last week and were sent to Bay View Asylum.

The Beefsteak Club of Hartford, Conn., gave a dinner and amateur vaudeville performance on Dec. 19. A. Dumont, F. W. Turner, and W. B. Dwight were the entertainers.

Collins and Hart called for Europe on the "Cedric" on Dec. 2. They were booked to open at Manchester, England, on Dec. 14. They will return in time to open at the Paradise Roof-Gardens, in New York, where they will play the entire Summer of 1904.

The following performers were billed at the Ambush, Brooklyn, on Dec. 10, at a benefit for the Little Brooklyn Christmas Tree: Sherman and De Forest, Ryder's monkeys, Alma Wehner, Powell, Homer Lind and co., Ernest Hogan, James J. Byrne, Le Petite Dorothy, James G. Glare, Julian, Tamm, Rapoli, Ross, Edith, Augustine, Glare, and James Worth. The affair was managed by William T. Groves.

Dick Fitzgerald and Tom Beeson have joined hands and are introducing Mr. Beeson's act, The Midnight Marauders. The act made a favorable impression in the Poll Circuit and at Keith's, Boston. They leave shortly to fill some Western time.

Helen Rogers, the serio-comic vocalist, was very well received at the Howard Atheneum last week. It is unusual for a person of her refinement to get so much encouragement from a Howard audience.

Irving Brooks came over from Philadelphia, where Weber and Fields' Holy Toity co. is playing, to arrange his next Summer's vaudeville dates.

Cyril Tyler, who as a boy soprano enjoyed a great voice several years ago at Proctor's Twenty-third Street Theatre, has just returned to America after a tour of the world, and will make his appearance as an lyric tenor next week at Proctor's Fifth Avenue.

Herbert Krehel, the famous female impersonator, arrived from Europe on Thursday last. He has not been seen on the stage in this country in fourteen years.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—John Craig and his vaudeville debut made such an unquestioned triumph last week at Keith's that he has been continued for one more week. For his opening appearance he played Peterchkin in an admirable condensation of The Taming of the Shrew, and this week he gives The Doctor, by W. S. Gilbert. Honors are shared by幼童 Mary Young, who also does "Peterchkin." The comedy of the curtain of the Castle Square showed their loyalty to Mr. Craig by visiting Keith's during the week.

The other features in the programme are Jean Marcel's Art Studio, A. O. Duncan, Fred Warren and John Curran, Proll's talking dogs, Callahan and Mack, Kennedy and Rooney, Dorothy Neville, Blum-Bum-Bum, Agnes Pringle, Billie Link, Leighton and Leighton, Alice Love, Long, Long, Long, and the biography.

The Fay Foster co. is the attraction at the Lyceum—At the Howard Atheneum are Delmore and Lee, La Drole, Artie Hall, Three Madcaps, John Mason, Dolly Jardon, Reed and Shaw, Franklin and Haynes, Bohne and Myers, Carrie Mack, Fields, and James James. La Dell and La Bass, the Alabama Comedy Four, and the Sultans.

The New Yorkers—The Gossips, the Ziegfeld Follies, the Whirlwinds, the Whirlwinds, the Whirlwinds, and the Whirlwinds.

John Craig and his co. are the headliners of the new Poll's.

CHARLES N. PHILIPS.

ST. LOUIS, MO.—The Columbia, 14-20 had Russell Brothers, Edgar Shirley, Felix and Harry Burton and Eddie and Eddie Sketch Club, Parsons and Nelson, Hartshorne and Walton, and the electrograph. Pupils caused S. R. O. week 14-15. Charles Dickens and co. offered Heart to Heart Talks. Oliver, Haynes and Schubert, Three Keatons, and Eddie and Eddie Sketch Club, Parsons and Nelson, Hartshorne and Walton, and the electrograph.

WILLIAM CRASTON.

SAN FRANCISCO, CAL.—Orpheum (W. H. Rich, mgr.): The City Sports 17-18, Robinsons 21-22, American Beauty 24-25.—Castro (A. E. Rich, mgr.): Adele and Eddie Sketch Club, Parsons and Nelson, Hartshorne and Walton, and the electrograph. Pupils caused S. R. O. week 14-15. Charles Dickens and co. offered Heart to Heart Talks. Oliver, Haynes and Schubert, Three Keatons, and Eddie and Eddie Sketch Club, Parsons and Nelson, Hartshorne and Walton, and the electrograph.

JANE MARLIN.

CLEVELAND, O.—Shaw's Empire (C. J. Stevens, mgr.): John and Eddie Bar, Fisher and Erol, and Hartman and Arno—Colonial (W. H. Rich, mgr.): The Hill includes Mansfield and Wilbur, Crane Brothers and Belmont, Loney, Haskell, Greene and Werner, Almond and Dumont, Gallagher and Barrett, and the Phoenix Troupe.—Star (F. W. Stahr, mgr.): Eddie and Eddie Sketch Club, Parsons and Nelson, Hartshorne and Walton, and the electrograph.

WILLIAM CRASTON.

SAN FRANCISCO, CAL.—Orpheum (John Morrison, mgr.): The City Sports 17-18, Robinsons 21-22, American Beauty 24-25.—Castro (A. E. Rich, mgr.): Adele and Eddie Sketch Club, Parsons and Nelson, Hartshorne and Walton, and the electrograph. Pupils caused S. R. O. week 14-15. Charles Dickens and co. offered Heart to Heart Talks. Oliver, Haynes and Schubert, Three Keatons, and Eddie and Eddie Sketch Club, Parsons and Nelson, Hartshorne and Walton, and the electrograph.

J. O. MITCHELL.

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J. R. NORTON.

ST. LOUIS, MO.—The Poll's (S. Z. Poll, mgr.): A. S. Poll, week 7.

S. R. O. week 7. James and Bonnie Farley, Burke and Kelt, and Quaker City Quartette, Parsons and Nelson, Hartshorne and Walton, and the electrograph.

WILLIAM CRASTON.

HARTFORD, CONN.—Poll's (S. Z. Poll, mgr.): A. S. Poll, week 7.

James and Bonnie Farley, Burke and Kelt, and Quaker City Quartette, Parsons and Nelson, Hartshorne and Walton, and the electrograph.

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WILLIAM CRASTON.

VAUDEVILLE.

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NOTHING SUCCEEDS LIKE SUCCESS—LAUGH AND THE WORLD LAUGHS WITH YOU.
WHICH HAS BEEN PROVEN BY
GRACIE EMMETT & CO.
In MRS. MURPHY'S SECOND HUSBAND, Now Touring England.

MISS GRACIE EMMETT & CO., in Mrs. Murphy's Second Husband, at the Empire, Birmingham.

An Instantaneous Success.

Birmingham Daily Post, Nov. 10th, says:—**EMPIRE.**—There is an excellent programme at the Empire this week, and the crowded audiences last night showed their approval by loud applause. A comedy, entitled Mrs. Murphy's Second Husband, played by Miss Gracie Emmett's Company, was productive of hearty laughter. The piece, which falls from Australia, is now presented in England for the first time, and it is admirably suited to the concert-hall stage. It is full of humor, which cannot fail to amuse, and the characters were ably sustained.

Arrived from AUSTRALIA Nov. 7th, opened the 9th at BIRMINGHAM for one week. After first performance was engaged for the MOSS TOUR which closes Jan. 9th. Open at PALACE THEATRE, LONDON, Jan. 16th. **"A Merry Xmas and Happy New Year to All."**

notist and magician, still hold the boards.—Empire (Alex Fredrick, mgr.): Closed indefinitely.

MURKINVILLE, CAL.—OPERA HOUSE (G. W. Hall, mgr.): Local vaudeville on. Packed house. Ex-
-closed.

LEHIGH, IND.—Blou (Boone Williams, mgr.): Harmony Ladies' Quartette 14. Pleasing performances to small audiences. Ten Nights in a Bar Room 22.

MINNEAPOLIS, MINN.—Sam Devere and co. were at the Dewey week 6 and made a hit. Harry Bryant's Burlesques week 12 were above the average.

LOUISVILLE, KY.—The Merry Maidens enjoyed a week of fine business at the New Buckingham 14. Curtin-Syddell co. 20.

MONTRÉAL, CAN.—Royal Sparrow Amusement Co., mgr.): Bowery Burlesques 7-12. American Burlesques 14-19. Thoroughbreds 21-28.

RICHMOND, IND.—Phillips Opera House (O. G. Murray, mgr.): The New Octonors 2 canceled. Dailey Parce 4 pleased good house. Innocent Maids 22.

ST. PAUL, MINN.—Star (Mort H. Singer, mgr.): Moonlight Maids co. to large patronage week 8-12. Sam Devere's Big co. drew large patronage 13-19.

... VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published on this list.

Adams, James R.—Casto, Lowell, 21-26. Proctor's, Newark, 28-Jan. 2.

Adele and Robert—Jacobs, Peoria, 21-28.

Adele—The—Casto, Lowell, 21-26.

Alabama Comedy Four—Howard, Boston, 21-26.

Armin and Wagner—Orph., New Orleans, 21-26.

Alexander, Margaret—Forester's, London, England, 21-26.

Ally, Palace—Row, London, Eng., 28-Jan. 4.

Alva Comedy Four—Proctor's, Brooklyn, 21-26.

Alvarez and Masson—Proctor's, 22d St., N. Y., 21-26.

Baker and Lynn—Keith's, Bijou, Phila., 21-26.

Baker, Pete—Chase's, Washington, 21-26.

Barnes, Paul—Mechanic, Salem, 21-26.

Barretts, Three—Keith's, Providence, 21-26.

Bartlett, Musical—Casto, Fall River, 21-26.

Bartlett and Dumont—Colonial, Cleveland, 21-26.

Amets, Morda, Mexico, Dec. 7-Jan. 2.

Amore, Mira—Proctor's, Newark, 21-28.

Armstrong and Holly—Poli's, Bridgeport, 21-26.

Armstrong and Wright—Haymarket, Chicago, 21-26.

Armin and Wagner—Orph., New Orleans, 21-26.

Ashton, Margaret—Forester's, London, England, 21-26.

Avon Comedy Four—Proctor's, Brooklyn, 21-26.

Baker and Masson—Proctor's, 22d St., N. Y., 21-26.

Baker and Lynn—Keith's, Bijou, Phila., 21-26.

Baker, Pete—Chase's, Washington, 21-26.

Barnes, Paul—Mechanic, Salem, 21-26.

Barretts, Three—Keith's, Providence, 21-26.

Barrington and Martell—Odeon, Baltimore, 21-26.

Barrows—Lancaster Co.—Olympic, Chicago, 21-26.

Bartlett, Musical—Casto, Fall River, 21-26.

Bartlett and Dumont—Colonial, Cleveland, 21-26.

Bassett Brothers—Haymarket, Chicago, 21-26.

Bates, Nora—Proctor's, 125th St., N. Y., 21-26.

Proctor's 58th St., 28-Jan. 2.

Bedini and Arthur—Proctor's, 125th St., N. Y., 21-26.

Behman Show—Columbia, St. Louis, 13-26.

Bellman and Moore—Birmingham, Ala., 21-26.

Temple, Mrs.—The—Casto, Fall River, 21-26.

Bentley, Musical—Casto, Fall River, 21-26.

THEATRICALS BEFORE ROYALTY.

The King of England has recently shown his active appreciation of theatrical entertainments by several special command performances at Sandringham (his place in Norfolk) and at Windsor Castle. That His Majesty is a persistent playgoer all the world knows, and the only play of late years that he has been known to attend was *The Climbers*, by Clyde Fitch, that had a short life, and not a particularly merry one, at the Comedy Theatre. The King was solicited to attend a representation of the piece to give it a "boom," but his agent, George Ashton, who reserves the boxes for the King, told him of the mourning scene and the female characters being attired in crapes, and he at once refused, remarking that "he had lost too many dear relatives and friends of late years to assist at a mock funeral show."

Theatrical performances by command of the reigning monarch date as far back as the period of Richard II—so the ancient chronicles tell us. Queen Victoria, at the suggestion of her German husband, set the fashion in modern times of having stage plays brought to her own home. The four Georges were not constant patrons of the drama.

The first entertainment of the kind took place at Windsor Castle in December, 1848, when *The Merchant of Venice* was enacted. Both the Queen and the Prince Consort were of course present, and both entertained a fervent admiration of the works of the Bard of Avon. In fact, they selected the play, when a Shakespearean repertoire was considered. Among the audience at this initial dramatic representation were the Prince of Wales (then seven years of age) and his sisters, the Princess Royal (the wife of the Emperor Frederick of Germany) and the late Princess Alice. Charles Kean was the Shylock on that occasion, and his wife (formerly Ellen Tree) sustained the role of Portia. At the period of the Kean régime Queen Victoria was in the enjoyment of her early married days, and gave gracious countenance to the drama, and the above representation was the first of a series planned with the object of encouraging a taste for the drama among the general public as well as the amusement of the royal circle and their friends. The plays were represented in an apartment known as the Rubens Room, on a stage which occupied half the apartment and rose three feet from the floor. Music was furnished by the band stationed at the Castle, which usually played either during or after dinner, according to the Queen's desire or state of health. In front of the centre of the stage was a raised dais, closed on either side by a screen of purple velvet fringed with gold. On this dais the Royalties were seated.

I was told by several of the players who took part in the performances that after the pieces were over they were treated with a formal sort of hospitality, and that Prince Albert came among them for a few moments, scattering compliments in his imperfect English with profuse generosity.

Between the theatre of that day and the theatre of to-day a great gulf, however, is obvious; and although the actors were held in high honor, it is undeniable that they did not meet with the favor they are now accustomed to expect at Court. In those days, actors appearing by command were entertained in the royal kitchen. Macready, indeed, flatly refused to accept this hospitality, nor would he permit his company to do so, the result being that a less humiliating system was quickly introduced.

Charles Kean arranged subsequent theatricals for her Majesty at Windsor. In one of them Macready played Brutus to the Anthony of Charles Kean, this being the only time these actors, who were not very good friends, ever appeared on the same stage. It is reported that on this occasion (Feb. 1, 1850), after the play was over, Kean sent some message to Macready in his dressing-room, which was met by the gruff rejoinder, "If Mr. Kean has anything to say to me, let him say it through my solicitor!" Kean's share in the command performances was the gift of a diamond ring, which he afterwards, to his intense regret, lost, whereupon it was reported that it had been found "sticking in Macready's gizzard."

Since the Kean and Macready days all the well known players of our time have appeared by command before Queen Victoria and King Edward. Charles Wyndham has been honored with several commands. Henry Irving and Ellen Terry played *The Bells* and the trial scene from *The Merchant of Venice* before Queen Victoria, and just before his departure for the United States, Henry Irving gave a representation at Court. Other contemporary players who have also received the welcome royal mandate are Mr. John Hass, Mr. Toole, Mr. Arthur Bourchier, Mr. Lewis Waller and Mr. Hicks, while Mr. Dan Leno has represented the Music Halls and the Variety profession.

It may interest your readers to know that the apartment which serves as the Windsor Castle Theatre, is a spacious hall with a painted roof, spangled with golden stars. On the walls hang many pictures by Sir Thomas Lawrence, and masses of flowers and ferns are piled in sweet confusion wherever flowers can be placed.

The stage, with its gold pilasters and drop curtain of gold and crimson, is backed with them, and a mass of blooms rests on the table furnished to hold the royal programmes and opera glasses. The King and Queen sit on luxurious chairs of gold and crimson material. These royal people look sharply after their perfect comfort. It is consider an exceedingly special mark of favor to be invited as a guest to Court theatricals and the Lord Chamberlain has all his tactical work cut out to curtail the list of those who desire to be present either at Sandringham or Windsor Castle. At the former place it is the County families of reputable and the King's neighbors who are mainly invited.

I was told an anecdote by an actor who took part in one of the Charles Kean performances at Windsor, that will bear repeating. Two short plays were given, and the first one went off rather tame, the aristocratic audience not being demonstrative in their applause. They manifested no desire to split their lavender kid-gloves to indicate their sense of enjoyment. In the intermission between the two plays, while the audience were being regaled with coffee, tea and liqueur by the liveried lackeys, an official appeared behind the scenes and desired to know if the comedians would "like something" (these were his words, said my informant, meaning, of course, refreshments).

James Wallack, one of the principal actors, who was a humorist as well as a gifted comedian, said with a twinkle of the eye:

"Our compliments to the Prince Consort and say we should be stimulated and nourished by a little applause if it could be conveniently managed." The gentleman-in-waiting duly delivered this message to the amusement of the Prince, who repeated it to a number of the male guests among the audience. At the end of the second and final play, there was a very gentle, subdued, belated outburst of what was amably intended as applause. Mr. Wallack happened to hear it in his dressing-room, picked up his ears, listened with attention and melodramatically inquired, "What sounds are those?"

Some one replied, "That is the applause you deserved."

"Is it? God bless me!" exclaimed Wallack. "I thought it was someone shelling peas."

HOWARD PAUL.

MISS BOB WHITE NOT TO CLOSE.

It was reported in last week's *Mission* that the Miss Bob White company would close in Annapolis on Dec. 19. Fred G. Niedlinger writes in behalf of Messrs. Nixon and Zimmerman as follows: "The statement is untrue, as we do not play Annapolis until Dec. 28, and furthermore, Miss Bob White is booked consecutively up to and including a summer run at the Park Theatre, Philadelphia. Engagements are to be played in Baltimore, Washington, Pittsburgh, and two weeks at the Lyric Theatre in New York. Knowing that it is not THE Mission's intention to misrepresent facts, I shall be grateful for a denial of the 'closing' story."

PROFESSIONAL DOINGS.

Two men, who gave their names as Charles F. Hope and Edward Nelson, were arrested at the Madison Square Theatre last Friday night on presenting tickets which had been stolen from the home of Isabel Cameron, daughter of Sir Horatio Cameron, of Madison avenue.

The Earl of Pawtucket is to be the New Year's presentation at the Newark Theatre, beginning Dec. 28. The play will remain a week in Newark and then return to New York for one week's stay at the Harlem Opera House. Lawrence D'Orsay is still the star of the cast.

The County Chairman began last night at Wallack's Theatre the fourth week of what seems certain to be a long season.

Robert Edeson will close his tour in Louisville, Dec. 19. He arrived in this city yesterday to begin preparations for the production of Richard Harding Davis' play, *Ransom's Folly*, at the Hudson Theatre, Jan. 18.

Edwin Brandt, the General Mendoza of the original production, will be seen as Robert Clay in the new *Soldiers of Fortune* organization.

J. H. Davis' production of *The Triumph of Justice* will introduce a novel scene in the celebration of the feast of *Passover*.

Beatrice Ray is playing the ingenue in *The Awakening* of Mr. Pipp. She was for two seasons with Arizona, and last season with the Memphis Stock.

Lily Hughes-Fax, owing to the illness of the musical director of the Wilbur Opera company, filled his place recently in Springfield, O., and successfully directed the Bohemian Girl. She is now booked to direct *The Chimes of Normandy*, *The Mascot*, *Pinafore* and other operas.

The baggage car of the Hanion Superba Company was discovered afire in the North Adams (Mass.) railroad yard Dec. 18. Damage to the extent of \$3,000 was done. The origin of the fire is not known. The fire prevented company filling several dates, much of the scenery being destroyed.

Manager Conried has concluded to have young women in place of the choir boys to sing in *Paris*, the *Gerry Society* having prevented the boys from earning easy money. The boys' rector and choir supervisor did not object to the boys singing.

By the will of William Crehan, Ada Rehan, Kate Byron and Hattie Russell's brother, Miss Rehand comes into one-half the estate and a pet parrot. Mrs. Byron and Miss Russell sharing equally the other half.

Charles Wood, of the Bennett-Moulton company, who has been in the hospital at Bradford, Pa., for the past two weeks, suffering with typhoid fever, is reported to be improving.

James K. Hackett will produce his new play, *The Crown Prince*, by George Broadhurst, on Christmas Day, in Springfield, Mass.

Louise Mitchell succeeds Clara Thropp in the title-role of *A Ruined Life*. Manager Sol Brauning of the Mariette Theatre, Chicago, will have charge of the Eastern trip of *A Ruined Life* company, and were entertained in the royal kitchen. Macready, indeed, flatly refused to accept this hospitality, nor would he permit his company to do so, the result being that a less humiliating system was quickly introduced.

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HOWARD PAUL.

THE NEW YORK DRAMATIC MIRROR

formed them that they would receive full salaries instead of the usual holiday cut. The players are unanimous in their belief that Mr. Williams is a genuine Santa Claus.

Barney Gilmore, during the performance of *Kidnapped* in New York at the Gotham Theatre, Brooklyn, last Saturday night, presented a gold watch to his manager, Frank De Cohn. Phyllis Young, on behalf of a number of Brooklyn players, presented to Mr. Gilmore a handsome gift. After the performance the members of the company were the guests at a banquet of Lillian Shirley, who, on account of her marriage to Robert McCollough, retires from the stage.

Ned Nye sailed Saturday, Dec. 19, on the *Great Wadsworth* for England, having accepted a starring engagement in London, which will commence with the new year.

E. J. Carpenter's *A Little Outcast* company is playing this Christmas week at the Grand Opera House in San Francisco in aid of the Firemen's Orphan Fund of that city.

Sullivan, Harris and Woods are giving away a \$1,000 automobile this week at the Star Theatre, New York, where *The Evil Men Do* is playing. Coupons are given out, and at the last performance Senator James A. Frawley will draw one from the number of duplicates, and the fortunate person holding the mate to the number drawn will receive the auto.

The offices of Sullivan, Harris and Woods were closed on last Saturday owing to the death of the father of Sam B. Harris, the senior active member of the firm.

Mildred Holland will open her season in Bridgeport, Conn., on Christmas Day.

Colonel T. Allston Brown presented last week to the Actors' Fund Home, Staten Island, the portraits of one thousand players who have passed away. The collection is mounted in a large frame, and is completely indexed. Colonel Brown began making the collection in 1881.

Edmund Gersen will sail for Havana on Dec. 24, to remain in that city for three weeks.

Florence Mendoza writes from Clarksville, Tenn., that she was not married to Harry Wadsworth, Nov. 30.

Lisie Leigh is visiting friends in Riverside, R. I., having left *The Devil in Skirts* company, which closed in Fall River on Dec. 12.

Thomas H. Ince has been engaged to replace Frits Williams in *A Japanese Nightingale*.

Sydney Rosenfeld will deliver an address at the Manhattan Theatre, Tuesday, Dec. 27, on "The Urgent Need of the Play House."

Superba, which closed temporarily on account of the loss by fire of a carload of scenery, will resume its tour on Jan. 9.

A fire was discovered in the Park Theatre, Brooklyn, Sunday morning. In a few minutes it was extinguished. The damage was estimated at \$1,000.

Theatrical managers in Portland have effected a compromise with the Child Labor Commission, and hereafter children under sixteen years old will be permitted to appear in the first-class theatres of Oregon. George L. Baker, manager of the Baker Enterprises, had prepared to cancel his contract with the well-known Pollard Juvenile Opera company, because of the construction placed on the law by the Commission. Now he will not have to.

Agnes Booth Schoeffel returned to her home in Boston after the closing of *The Best of Friends*.

Kenyon Bishop has gone to New Mexico on a visit to his brother.

Ruby Ross has signed to play *Meenie in Rip Van Winkle* with the Jefferson company.

The County Chairman will run at Wallack's until the end of the season.

Peggy from Paris, George Ade's musical comedy, was last week chosen to dedicate two new theatres, one in Moberly, Mo., and the other in Clinton, Mo.

The associates of Trixie Friganza, who plays Mrs. Crocker in Henry W. Savage's *Western Prince of Pilsen* company, on her birthday anniversary presented her with a gold autumn leaf set with valuable diamonds.

Henry W. Savage and George F. Marion, his general stage director, last week travelled as far West as Kansas City on a tour among the different Savage enterprises.

Harry B. Smith transferred his five-story house, 252 West 102d Street, to the Title Guarantee and Trust Company, last Tuesday, at a nominal consideration, to secure a trust deed. It is mortgaged for \$17,000.

W. H. Tabor succeeds Louis Wolf as agent for Doris Thorne.

James K. Hackett will rehearse *The Secret of Polichinello* this week. Mr. Hackett will not appear in the play.

Mrs. Fiske has two well-known leading men supporting her in *Mary of Magdala* and *Hedda Gabler*—Messrs. Hobart Bosworth and Vaughan Glaser.

The women usheres at the Majestic Theatre were forced to resign after two nights' employment, on account of the annoyance to which they were subjected by "mashers." There was, unfortunately, no vigilance committee at the two performances.

Roy Charles, soprano soloist with Gertrude Haynes' *Choir Celestial*, appearing with The Faust Wedding, kept an audience from stampeding at the Bijou Theatre, Pittsburgh, on Dec. 17, by his singing of "The Holy City," while a fire was consuming a big building directly across the street from the theatre.

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For another year and a half Frank Mouland will be compelled to act under the management of Henry W. Savage. So the courts have decided.

Marie Corelli, the novelist, obtained a verdict of half a cent damages last Tuesday, each side to pay their own costs in her libel suit against the proprietor of the Stratford-on-Avon *Herald*. In connection with a controversy in which Mrs. Corelli said the erection of a Carnegie library would desecrate Shakespeare's birthplace. The alleged libel was in a statement that Miss Corelli desired to erect a library in the same place. Miss Corelli denied that she ever intended to erect a library.

May Roberts Gillard and Minnie Louise Ferguson, while playing in a small Indian Territory town last week, saved lives and valuable property at a fire there.

When Chauncey Olcott comes to the New York Theatre, Jan. 4, it will be his first appearance on Broadway. His engagement is for seven weeks, Tuesday and Wednesday matinees until further notice, to be followed, perhaps, by a new romantic play by a New Yorker, in which Mr. Daly is greatly interested.

Inez Shannon, who with her children, Little Frances and Baby Zyllah, has been with Walter Sanford all the season, has been obliged to close on account of Little Frances being stricken with typhoid fever in Texas.

As a result of a misunderstanding between J. Wesley Rosenquist and William A. Brady, Aubrey Bouchout, in Captain Charlie, a dramatization of Charles Lever's old novel, "Charles O'Malley," will not be seen at the Fourteenth Street Theatre.

VAUDEVILLE PERFORMERS' DATES.

(Continued from page 23.)

Levi, Henry, and Players—Louisville, Ky., 21-26.

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(Special Correspondence of The Mirror.)

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LONDON, Dec. 5.

Torrents of talk have continued to surge forth on all sorts of theatrical subjects.

Last Sunday night the O. P. and Playgoers' Clubbers were lectured both by playwriting and novel making Jerome Klapka Jerome and the Dutch dramatic critic-consul J. T. Grein. J. K. J. held forth for ninety minutes by the clock to ask, "Is the drama worth keeping alive?" J. T. G. orated for about half that time on "My Disdain of the Present British Theatre" and suggested a new meaning, of course, a State aided one—kind of fad, for which Grein and company are always clamoring, but are never likely to get. And why? Simply because Mr. British Public (as he may be in some things) is not taking any State-aided theatres.

Jerome took up most of his ninety Sabbath evening minutes in propounding a scheme for a playhouse to be subventioned, so to speak. He wanted to find, say, a hundred persons to put down a hundred pounds each—or ten people to put down a thousand pounds apiece, and so forth, in order to build a cheap self supporting playhouse, where the crowds of now untired playwrights might get a chance of a hearing. This theatre was to have no gallery and very little scenery, but it was to have refreshment bars, which (added J. Klapka) could be let at £10 per week. There was to be a practical manager, at £20 per week, and the players' salaries were to range from £10 per week to £2.

J. K. J.'s Utopian scheme was much derided by his fellow clubbers and others. But during the week there has been a lot more talk upon the subject, several theatrical managers who have been interviewed slyly asserting that Jerome would not be likely to let his own plays be tried at such a playhouse.

On the same cold, but otherwise calm, Sabbath evening, that body of enthusiasts described as the Stage Society started their new season by presenting at the Court Theatre, Sloane Square (which is in the heart of the ancient borough of Chelsea), young Lawrence Irving's translation of Maxim Gorki's dreadful drama, *The Lower Depths*. Owing to the aforesaid discourse by Jerome and Grein, many of us tolling and motoring critics were fain to go in for Gorism on the following afternoon, when the play was performed at Penley's Theatre, in Great Queen Street, which is in the ancient borough of Holborn.I know my Gorki as well as most non-Russians may be said to know him, and much have I shuddered at that young but pessimistic Muscovite's narratives, well knowing the while that he, alas! like so many of his terribly oppressed race, have only too much reason for pessimism and hopelessness. But this play, *The Lower Depth* (lowest, it should be), is indeed a caution in the way of horrors. It is as full of gloom as—well, as this very Saturday morning on which I am trying to write by the aid of several lights, so dense is the pall enshrouding the Empyrean, if I may call it so.As many *Mission* readers know, *The Lower Depths* is not so much a drama as a series of revolting episodes conducted in a night refuge by a group of drunkards, lunatics, and those wretched specimens of feminine street wanderers known as unfortunate. All these members of what that powerful young poet, Francis Adams, called "The Army of the Night," lie crouched in this refuge, plus a wretched, starving, dying wife, whose alcoholized husband has been bashing her about. Among all these wretched and often loathsome wrecks of poor humanity there is but one person who emits, as it were, a little ray of light, and he is known as Luke the wanderer. This part was splendidly played by that fine comedian, James Welch, who has since embarked for a South African tour, after being banquetted by the O. P. Club. Other clever character impersonations were contributed by A. E. George, Gladys Wright, Conway Tearle (son of Osmond Tearle), Emmie Owen (so long at the Savoy), Charles Goodhart, Mrs. Theodore Wright (who is mostly associated with the *lisen* dramas), and Farren Sourat (son of Nellie Farren).In *The Lower Depths*, although praise be spattered by those high-tone critics, who can see beauties in any drama but the British, is in effect useless for the stage, where some sort of a story is looked for, always excepting the modern musical plays, the plots of which resemble the patter mentioned in one of the Gilbert operas. Quoth Gilbert: "This particularly rapid, unintelligible patter, isn't generally heard, and if it is it doesn't matter." But with regard to most plays it has to be said, as that other comic bard, the late Henry S. Leigh, said in his advice to poets:Little matters the tale or the topic,
Some topic or tale must be there;
Be it serious, sad, misanthropic,
Or jauntily devil-may-care.The only other new play in this old Metropolis this week was written by a real live aristocrat, if you please, Lady Trowbridge, to wit. Lady T., after trying several titles, called her play Mrs. Oakleigh. She certainly gave us a story, but it was a very unpleasant one. It was all about a young married woman who, according to her husband, had ruined several men, luring into her toils a young fellow who ought to have known better. Mrs. Oakleigh first originated a scandal about this precious young man and another woman, and on his coming to remonstrate with her she promptly fascinated him, and for a while he was her helpless prey, poor ass! Anon, however, like Mrs. Chick, in *Dombe* and Son, his eyes were opened. He then promptly went and married quite a nice young girl, who really had done nothing to deserve such a fate. Then Mrs. Oakleigh began to pine away with a poor, heart-broken creature, because her illicit lover had left her. Later, as she was dying, her ex-unlawful companion came to soothe her with words of undying love, and when the lady passed away he (poor, smitten soul) flung himself over her lovely corpse, and at that moment his harmless little wife happened to come in, and expressed horror as the curtain fell.

This play, which, as you will see, is scarcely as moral as poor old Artemus Ward's wax works, was dotingly followed by a large number of aristocratic ladies and their lordly belongings, and even royalty was not utterly unrepresented. During the week a certain some time slumbering aristocratic affair of a painful kind was awakened by the funeral of the Earl of Easton's long separated wife, at one time known as Kate Walsh, actress and variety artist. The Earl, who is heir to the rich estates of the Duke of Grafton, married this poor wretched and some time trial woman over thirty years ago, when he was a lad, and had never been able to properly divorce her, though she was accused of bigamy. Now, however, his Earldom is free, and no more need be said about the poor creature, who was a matrimonial thorn in his side.

On Tuesday Arthur Bourchier put up at the Garrick, in place of *A Golden Silence*, a somewhat revised version of the dramatization of Dickens' Christmas story, *The Cricket on the Hearth*, which the late Dion Boucicault prepared for the still invalided dear old Johnny Toole. The revival, intended, of course, for the Christmas season, was in every way successful. The chief histrionic scoring was made by Arthur Bourchier as the poor old toymaker, Caleb Plummer; Mrs. Bourchier; Violet Vambrough, as Dot; your clever citizen, Frank Mill, as Edward Plummer; Lizzie Webster, wife of Sydney Brough, as Tilly Slowboy; Jerryold Robertshaw, as Tackie-

ton, who wants to "scrunch 'em"; Empsie Bowman, as the Cricket, and J. H. Barnes as the noble hearted carrier, John Perryingle, a part which the late Sam Emery and the present Sir Henry Irving were wont to play magnificently when the now gray Gavain was young and charming, so to speak.

Of course the *Times* gave no notice of *The Cricket on the Hearth*, as it still doesn't speak to Bourchier. Also, of course, the other high tone critics took care to display their exalted cutchaw by sniffing at Dickens' pathos and humor. But that sort of sniffing is just now very fashionable in certain critical quarters.

During the week Olga Nethersole gave her first London performance of Suddermann's much played heroine, Magda. The fair Olga, after starting rather theatrically, soon became both a powerful and pathetic Magda, more pathetic, in fact, than either Sarah Bernhardt or Mrs. Campbell. Robert Petman gave a splendid impersonation of that poor paralysed old martinet, Colonel Swartz.

At the latest Lyceum meeting the shareholders, after quarreling violently with each other, as usual, again resolved to let the Lyceum be turned into a music hall, if any one would undertake the task.

Much loquacity, to say nothing of harsh paragraphing, has been shed again upon the theatrical managers, and anti-sketch agitation against the music hall managers. There has been talk of a compromise, but it hath not yet materialized. This week both associations again held solemn conclaves among themselves, the theatrical conclaves resolving still to prosecute all producers of anything like stage plays in music halls, and the music hall conclaves resolving to draft the proposed act of parliament by way of protecting themselves.

In addition to all the above all sorts of cross talk and argumentation are raging concerning Manager E. G. Saunders' fresh resolve to endeavor to injunct Harry Randal from going to Drury Lane, instead of going to the Camden, for which E. G. Saunders engaged him. Also concerning the threat of the syndicate music hall managers to injunct the said Randal and several other variety comedians from going to Drury Lane or any other theatre. To make this confusion still worse, the Grand Theatre, Islington, has threatened to prosecute the Islington Empire, which is just opposite the Grand, for playing sketches, and the said Empire, by way of retaliation, threatens to bar three of its leading artists, including Harry Pleon, from going to the Grand Pantomime. So, you see, it is all, as Sir Lucius O'Trigger would say, "a very pretty quarrel as it stands."

George Fuller Golden, who is again going strong at the Palace Theatre, has just added to his repertoire your native poet, Whitcomb Riley's pathetic poem, "Take Keer o' Yerself, Jim." Humorist Golden, who in his other works elicits yells of laughter, draws many a tear by his rendering of this ballad.

Marguerite Cornille has just made her London reappearance at the Palace. Your native made thousand dollar prize sketch, *Chums*, was successfully produced by Citizen G. W. Lewis at the Tivoli on Monday. A clever comedian is G. W. L. Tom E. Murray is engaged for the Kensington Theatre pantomime.George B. McLeish, who returned to this city a fortnight ago, embarks for your city to-day. Martin Harvey will give the first London production of his new Cavalier drama, *The Breed of the Treasurers*, at the Kensington Theatre on Monday. On the same evening Mr. and Mrs. Kendal will give their first London production of Ernest Hendren's new play, *Dick Hope*, at the Coronet Theatre, Notting Hill. Dan Leno is now sufficiently well to rehearse at Drury Lane, where *The Flod Tide* finished its run last night, in order to make way for Arthur Collins' pantomime.E. G. Willard finishes the run of *The Cardinal* to-night at the St. James, and will on Monday revive *The Professor's Love Story*.The Girl from Kay's will finish at the Apollo next Saturday and will on Monday week go to the Comedy, so that George Edwardes and Charles Frohman may produce *Madame Sherry* at the Apollo.

LONDON, Dec. 12.

As the last few weeks I have had to describe to you have been weeks of words, so this week has been a week of worries and, alas! in some cases of woes. Some events have been nearly tragic, some entirely so, and whether of social or theatrical import they have helped to still further increase the depression which usually affects theatrical and other business at the pre-Christmas period.

In the first place, there was the very narrow escape of Britain's beloved Queen Alexandra from being burned to death at Sandringham: next, there was the awful news of the fatal shooting of an actress by an infuriated jealous one princess of the unfortunate house of Hapsburg, who had only too much cause to be jealous of her princely but paltry husband, for love of whom she had given up all her royal claims. Then came the news of the happily not fatal mangling of a well-known lady lion tamer by her suddenly maddened beasts. This was followed by the news of the suicide, through misfortune and despair, of two skillful entertainers—name, Walter Banks, a comic singer, and J. Scholfield, a contortionist, long known as "The Human Frog." Presently came the news of the sudden death of that droll comedian, Little Zola, but it speedily turned out to be his delicate little six-year-old son who had died. Finally came the tidings of the not altogether unexpected death of poor Frank De Jong, a young Manchester-born theatrical manager, who had successfully run many theatrical and variety enterprises in South Africa.

The less tragic but very trying worries of the week have included the painful case of Mabel Countess Russell, some time variety artist, who has been as unhappy in her second matrimonial venture with the pretended Prince (real name Bill Brown) as she was with her first—namely, the Earl, who was subsequently charged with bigamy. Happily the matrimonially muddled Earl was able to divorce Brown this week on the usual count—plus wretched cruelty.

Two decrees, nisus, were this week made absolute in the London Divorce Court, and thus two lovely but long-suffering actresses—namely, Geraldine Ulmar and Ellis Jeffreys—were respectively relieved of their badly behaved husbands. Geraldine of the Belgian musical composer, Ivan Carr (born Tilkin), and Ellis of the Hon. T. G. Curson, a son of the late Earl of Howe.

In addition to all this, two highly important professional favorites have this week sought to divorce their respective partners. These applicants were Ethel Sydney, the Gaely leading lady, who complains of her husband, and Vocalist David Bispham, who denounces his wife. These two cases are still pending. I know that *The Mirror* editor (very properly) objects to divorce and similar unsavory cases appearing in his columns but methought I would just chronicle this group for purposes of future reference and historical record.In addition to all these troubles, we have had a fresh outbreak between the Theatrical Managers and the Variety (or Vaudeville) ditto, on the still vexed question of playing dramatic sketches in the music halls. The principal new defendants are the extensive limited company folk who run the *Moss*' Empire with a capital of £250,000. This big, new case will come on for hearing next week.Martin Harvey and Mr. and Mrs. Kendal duly brought their respective new play, *The Breed of the Treasurers* and *Dick Hope*, to London on Monday. The first named occupied the Kensington Theatre, while Mr. and Mrs. Kendal came to the Coronet. The London critics have almost, without exception, agreed with my remarks on these dramas when they were tried a few weeks ago in the provinces. Like me, they admit that a good deal of really dramatic material is to be found in each play, but that the said material is not well compounded. They say, as I said, that these dramas are only for affording acting opportunities for the stars concerned. Of these opportunities both Harvey, in *The Breed of the Treasurers*, and the Kendals, in *Dick Hope*, again acquitted themselves nobly throughout the evening, and were nobly applauded.One of the most soothing things vouchsafed to us in this worrying and woesome week was E. S. Willard's welcome revival of J. M. Barrie's ten-year-old, but still delightful comedy, *The Professor's Love Story*, at the St. James'. Willard was as fine as ever as Professor Goodwillie; Fred. Volpe, as Pete, and Ernest Stoddard, as Henders were both Al, and Gracie Leigh was a sweet Lucy White.Another exhilarating production was *The Earl and the Girl*, written by Seymour Hicks and Ivan Carril, just seen at the Adelphi. I will give a full description of this in my next.

In these days of fresh prohibitory decrees, by that much abused functionary, the Licensor of Plays, it is interesting to learn, as I have just learned, that there is in preparation a dramatization of the somewhat curulean story, "Six Chapters of a Man's Life," by a lady who elects to be known as "Victoria Cross." I understand that this daring story writer is preparing the dramatization herself, and that it is cleverly done. I am now not only wondering whether, in the light of recent licensing usages, this play will be licensed.

I bear also of another rather daring drama, which is now receiving its finishing touches, so to speak. This is a romantic play, written around what the authors themselves confess is "a starting event" in Spanish history. It is the work of J. E. Patterson, author of *Mermaid* and other pieces, and the Rev. Forbes Phillips, who, under the *som de theatre* of Athol Forbes, recently wrote a drama, entitled *For Church or Stage*, in which Cora Brown Potter played the rôle of a spotless heroine. I am assured that "one of our leading actor managers" appears to be much impressed by the aforesaid "startling" Spanish drama. Also that the reverend playwright and his new collaborator are concocting a comedy intended for one of our leading, touring managers.I am officially informed that, by arrangement between Arthur Chudleigh, Charles Frohman, and Arthur Curzon, the play to follow *Billy's Little Love Affair*, at the Criterion, will be a kind of "London-Scottish" comedy, by Captain Marshall. I am also able to inform you that the said Chudleigh, who has promises of plays from the very best dramatists, may ere long arrange to build himself a lordly playhouse for the locating of those promised plays. In the meantime, Citizen Frohman continues to increase his general trust, and that clever London *Dispatch* writer, "The Tramp," continues to anoint C. F. with columns of the most oleaginous journalistic butter!THE Mirror of a good while ago I mentioned, on the authority of friend Wilson Barrett, that he would, anon, produce a new play of his own, to be entitled *The Never—Never Land*. I now learn from that indefatigable actor-manager that after a little rest from his recent arduous tour, which finishes to-day, he will proceed to rehearse this play. *The Never—Never Land* will first be sent into the provinces with Austin Melford by the author's desire, in the part that the author will himself play in London. As in the case of *The Sign of the Cross* and *The Daughters of Babylon*, Wilson will, I learn, assume *The Never—Never Land* also in the form of a novel.For the coming holidays there has been prepared not only a larger number of fairy plays than has been the case within the memory of *Gawain*, but also there are engaged far more child chitlions, per show, than is usually the case. I have been wondering whether this re-crucifixion of juvenile labor upon the London stage is in anyway owing to the fact that after New Year's Day a new act will come into force as regards the employment of children upon the stage. The present English age limit for a juvenile stage player, subject to the usual magisterial license, is of course seven years. The new act, however, will put the limit up to ten years of age.Here are the principal examples of the numerous fairy plays, which have been fixed for the consumption of the Little Folks at Yuletide. At the Garrick the already successful revival, *The Cricket on the Hearth*, will in the course of the next week or two be supplemented by daily matinees of the other Garrick Christmastide success, *The Water Babies*. At the Adelphi, where Seymour Hicks and Ivan Carril's fairy play, *The Earl and the Girl*, has just been presented, there will start a few days hence a series of matinees of Captain Basil Hood's fairy play, entitled *Little Hans Anderson*.To continue: Seymour Hicks and Ivan Carril's new fairy play, *The Cherry Girl*, is according to arrangements at the moment of writing, to be produced at the Vaudeville next Thursday. Next Monday we are to see, at the New Theatre, John Donald and A. T. Barclay's production of the new adaptation of *Alice Through the Looking Glass*. On the following Thursday, Christmas Eve, the Court Theatre will reopen, with a new adaptation by Comyns Carr's son, Philip Carr, of Grimm's popular fairy tale, *Little Snowdrop*; or, the Seven Little Men. This Snowdrop story was, I remember, treated some twenty-five years ago by Frederick Langbridge, then a member, with the present writer, of the *Fun* staff, under the late Henry Sampson, founder of the *Refugee*. Langbridge subsequently took holy orders, and is now rector of St. John's, Limerick, in Ireland. A few years ago, however, he again took to playwriting, and became part author of *The Only Way*, with another reverend gentleman—namely, Freeman Willis, a clergyman of that ancient London borough, Finsbury. Of late the Rev. Mr. Langbridge's daughter has blossomed forth as a novelist, with her clever but somewhat lurid story, *The Flame and the Flood*.We were nearly having three other fairy plays at the West End. These included yet another dramatization of *Alice in Wonderland*, which was to be produced by Seymour Hicks. During his rest, Knight Wyndham will produce at the New Theatre next Saturday. Next Monday we are to see, at the New Theatre, John Donald and A. T. Barclay's production of the new adaptation of *Alice in Wonderland*, which adaptation is at present named *La Chatelaine*, which adaptation is at present named *My Lady Rosedale*. Also during the Wyndham recess, Mary Moore will doubtless bring out her new play for fixing up telephones for the calling of cabbies.George Edwards has just added the Shaftesbury to his many theatres. He will take over this house after the highly successful run of *In Dahomey* ends, and will then have the theatre redecorated, which redecorating it wants badly. N. B. G. E. will run the Shaftesbury, as he does many others, with Charles Frohman. The Pit, a play by Citizens Channing Pollock and W. A. Brady, was copyrighted yesterday at the Strand Theatre. Lewis Waller tells me that he will not require a successor to the enormously successful Monsieur Beauchene at the Imperial until the New Year is well under way. Then he will produce Poet John Davidson's new version of *Ruy Blas*, which at present bears the somewhat old title of *A Queen's Romance*.

May Belfort, a pretty and popular actress and singer, just back from South Africa, has booked a date in February for marrying General Ben Viljoen, late of the Boer forces and recently lecturing in London, when I found him very interesting and highly esteemed. He is expected to reach your city to-day.

In addition to *The Cherry Girl*, hereinbefore mentioned, there are two other new plays next week. These include *A Trip to Margate*, a farcical comedy, written by Walter Stevens, a cousin of Robert Louis Stevenson, to be produced at the Crown Theatre, Peckham, the locality of the recent awful Armenian assassinations! Next Saturday at the Avenue, then to be taken over by the smart actress, Beryl Faber—Mrs. Cosmo Hamilton—there is to be produced a new comedy, written by Mostyn Piggott (verse writer), entitled *All Fletcher's Fault*. There are some audacious proverbs who would fain prophecythat next Saturday we are also to see George Edwardes' production of the new Germanic comic opera, *Madame Sherry*, at the Apollo, from which house *The Girl from Kay's* shifts to-night, to resume business at the Comedy, on Monday. But I reckon that G. E. will not try the new piece so soon as that. He and the principal brettist of the play, Charles Handa, the war correspondent, are still busy pulling things together.N. B.: Your native crass-causer, "Hiawatha" is to be introduced in song form into *The Girl from Kay's* when it starts at the Comedy. Nay, worse, that jumpy-jerky-nerve-knocking number is threatened in all the West End and suburban places so soon as that. He and the principal brettist of the play, Charles Handa, the war correspondent, are still busy pulling things together.

GAWAIN.

HONOLULU.

Sanford Company Closes and Neil Company Fellows—The Outlook.

(Special Correspondence of The Mirror.)

HONOLULU, Dec. 4.

The Sanford Stock Company, a Californian organization, closed at three weeks' engagement at the Orpheum on Dec. 5. They have had a successful season at popular prices, playing such melodramatic bills as *Tempest Tossed*, *The Struggle of Life*, and others of similar character. The company was very fair throughout, the costuming good and the scenery—special drops being carried for every play—excellent.

The Sandfords are to be immediately followed by



W. H. Anstead's latest song, "I'll Be True," a waltz song by Claude M. Barnett, and "The Girl That Has Won My Heart," by William H. Anstead, are forging to the front. Many singers are now featuring these songs with success.

"My Sweet Ki-Yi," described as a cute, quaint Japanese waltz song and published by the Walrus Company, is winning many friends.

Madame M. Flower, known as "The Bronze Melba," will introduce for the first time at Madison Square Garden Christmas night Al Trahern's latest story ballad "Lights of Home." She will be assisted by two hundred chorus voices.

"I'm Next to You," the quaint and novel coon song published by the Buffalo Music Company of Kansas City, is being sung by many well-known singers. Leon and Bertie Allen recently introduced the song in the West, and stated that they were compelled to respond to many encores.

Hinds and Noble, publishers, 31-35 West Fifteenth Street, have issued a book of songs called "Songs of All Colleges" compiled and arranged by David B. Chamberlain and Karl P. Harrington. Many of the songs contained in this book are indelibly impressed on the memory of students of the various colleges. This book is invaluable, not alone to old college conferees, but at all gatherings where men are met together for pleasure and song.

C. P. Epa, correspondent of THE MIRROR at Tyler, Texas, has written the words of a pretty little song called "Philomena," the music of which was composed by Will L. Pursey. The song tells a pretty story and is adapted for use by comedians.

The Dowling-Sutton Music Publishing Company at 12 West 25th Street, New York, have another winner in the new song by Billy Johnson, called "Down on the Amazon." This is being sung by Carter and Bluford and many headliners who report it a real hit.

"Ma Lady Moon," published by Edwin S. Brill, is increasing in favor with the leading singers and is still the feature song with "Hoity-Toity," Reidy and Currier, The Holdworths, and Inez Mecusker.

J. Aldrich Libby wired the Peerless Publishing Company from Boston last week that "My Bessie's Wedding Day" was a substantial hit.

James and Sadie Leonard, now playing the Orpheum Circuit, are featuring Eugene Ellsworth's latest coon novelty, "Whatever Is A Goin' to Become of Me" with much success. The song is particularly adapted to Miss Leonard's clever style, and she scores heavily with it in consequence.

The Vandersloot Music Company state that during the past three weeks they have received over 2,000 programmes from leaders throughout the country featuring "Under Southern Skies," the great song of the South.

"Chipeta," an Indian song by Dowling and Marion bids fair to run a close race with the better known song in this line. It is decidedly characteristic.

"Lots of Things You Never Learn at School," published by Edwin S. Brill, still continues the song-hit of "The Wizard of Oz" and has lately been introduced by Edwin Frances Curran and Abbot Davidson.

"Sadie Green," the rollicking waltz song, is making a hit in the Caroline Walf Company.

W. R. Arnold, the well-known baritone of "A Trip to Chinatown Company," is featuring Eugene Ellsworth's "personal" ballad novelty, "For Many Years" with great success; he reports two and three encores nightly, which is remarkable in a ballad. Jack Campbell, the star of the company has Mr. Ellsworth's other two songs, "Little Red Riding Hood" and "Whatever Is a Goin' to Become of Me?" in rehearsal, and they will soon become important numbers in the production.

Among the numbers published by the Vandersloot Music Company receiving the attention of the singers are "Sweet Clover," "The Curse of a Pretty Face," "When a Lady Leads the Band," "The Great White Throne," a semi-religious song, and "My Sunny Sue."

Whee Carrie, who is to give her imitations for the Harmonie Club, is featuring Feist and Barron's waltz song, "She's the Pride and the Pet of the Lane."

Eddie Leonard, of Haverly's Minstrels, continues to captivate his audiences with his own composition "Ida" and Pyser and Lewis' "Never do Nuthin' for Nobody that Does Nuthin' for You."

Mattie Pierson has recently added a number of new encore verses to the popular waltz song, "While the Moon Shines Bright." Her audiences never seem to be able to get enough of its haunting refrain.

Georgia Arend, the concert soprano, has added to her repertoire all of Reed Miller's songs, "Resignation" by Caro Roma, and "A Little Dutch Garden," by Harvey Worthington Loomis.

Howard Whitney's "A Lucky Duck," still remains the popular feature of most up-to-date bands and orchestras.

"My Star of Zanzibar," by Dowling and Sutton, is now on the market and is meeting with genuine success. This is a South Sea Island song.

"The Game of War," published by Edwin S. Brill, receives many encores with West's Minstrels, Spencer Kelly, Raymond Moore, Harry Wise and The Great White Diamond Company.

"Ma Mornin' Glory Babe" is one of those bewitching coon ballads, that never fails to get the encores, says Katherine Trayer.

"The Girl I Should Have Married Long Ago," published by the Vandersloot Music Company, looks like a winner.

Zelma Rawlston, who is now playing the Kohl and Castle Circuit, is meeting with remarkable success with "In Sunny Africa" and a new jungle song, "My Little Zu-oo-oo-ulu" written by Feist and Barron.

The orchestra at the Alacazair Theatre, San Francisco, under the direction of Edward B. Lada, finds Lee Berliner's "Africana" to be growing in favor.

"In Ireland," a typical Irish song by Felix McGloin, is being revived by a number of comedians, among them being George Emmet, Monte O'Neill, and Fannie Middle.

The premiere danseuse, Elsie M. Gibson, is using the "Sentry March" and "La Camille Waltz" as accompaniment for her excellent work. A new one, "When I Was a Barefoot Boy" by Brennen and Story, is the latest ballad for illustrated work. It is beautiful in melody and sentiment.

The performers are enthusiastic over the Peerless Publishing Company's new song ballad "Only You and I, Love."

W. A. Mason, of Corinne and Mason, with the Champin Stock company, is making a special feature of "You've Got to Pay that Grocery Bill" and says that it is the best thing in the coon line that he has run across this year. At Lancaster, Pa., the gallery joined in the second chorus.

Edwina Marcia will close her present engagement with The Real Widow Brown company on Dec. 19, in order to complete her musical education, retiring from the stage for a time.

The patrons at the Marlborough restaurant continue to be regaled by Seyfried's orchestra, which plays Horwitz and Bowers' "Every Day is Sunshine When the Heart Beats True." Cole

MUSIC PUBLISHERS.

"HERE'S A BIG HIT THIS TIME."

This season has shown strange developments in the history of "song hits." Seldom, if ever, during the past ten years has there been such a scarcity of new songs on the market as there is to-day. Everybody is asking why, and the publishers are racking their brains to solve the problem. There are hundreds of good songs on the market, as we all know, but for some unknown reason but few of them have become phenomenally successful. Of course everybody knows what a tremendous hit "Hiawatha" was, and everybody knows that the only song to equal its success is "Asona," which Mr. Feist knew would win from the start.

Mr. Feist is equally confident in the new song, entitled "MARY ANN," cleverly written by William A. Dillon. "MARY ANN" will equal the success of "Bedelia," which we all recognize as one of the "big hits." We are mentioning these songs because they are "hits," and when we say that "MARY ANN" will equal the success of "Bedelia," it merely goes to show how much confidence we have in this new song. Already singers from all over the country are writing for this song. Their success has been so great that many extra verses have been written, so that the singers now using "MARY ANN" may have an opportunity to respond to the many encores their audience demands. This is merely a "tip" for you, and if you take advantage of it you will not regret it. We are finishing this little story with the same words we began it with—namely: "While there are lots of good songs published, THERE ARE VERY FEW 'HITS'."

"MARY ANN" is a hit; you will appreciate this fact as soon as you hear it, so don't wait, but send for the new "BIG HIT" at once, and you will not regret it. Remember the publisher is Leo Feist, 134 W. 37th St., where other big hits come from.

In answering these advertisements please mention THE MIRROR.

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SINCE SALLY LEFT OUR ALLEY, - - - - -
WHAT A NASTY DISPOSITION FOR A LADY LIKE YOU, - - - - -
March
Waltz
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Refrain On the shore the lights are gleaming,
In a cozy home, sweet home,
Loving hearts within are dreaming,
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As they pray for his returning,
Tho' far distant he may roam,
Every night the lights are burning,
Ever faithful, Lights of Home.

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Kathleen Barry, on her closing night with A Working Girl's Wrong, was presented with a handsome umbrella by the members of that company.

Danny, from the manager to the property man.

Clyde Bates made the presentation speech.

William Courtleigh is to support Maxine Elliott in Her Own Way.

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Publish only hits—enoree winners: "Sadie Green," "My Bestie's Wedding Day," "Only You and I Love," "Sally."

Professionals are invited to call. Our pianists will teach you the songs.

Remember, only a few doors from DRAMATIC MIRROR.

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FEIKER, mgr.: Arizona 3; competent co.; fair attendance. Joe Welch in *The Puddler* 4; pleasing performance; fair patronage. *To Die at Dawn* 6; very competent co.; good attendance. *The Princess Chic* 8. *Human Hearts* 13. *Tim Murphy* 17. *The Burgher* 20.

OSHKOSH. — **GRAND OPERA HOUSE** (J. E. Williams, mgr.): Grace Hayward co. 1-6 played *Woman Against Woman*, *The Galleys Slave*, *The Bells of Richmond*, *The Bondman*, and *The Crooks* to good houses. *Blanche Walsh in The Resurrection* 3; house crowded; co. good. *Dare Devil Dorothy* 7; good house. *Reuben in New York* 13.

APPLETON. — **THEATRE** (J. Austin Hawes, mgr.): Ezra Kendall 15 pleased. *Dare Devil Dorothy* 9 pleased. *Walker Whiteside* 17. *Colonial Moving Pictures* 22. *The Devil's Auction* 26. *The Christian* 30.

MERRILL. — **GRAND OPERA HOUSE** (Charles Quin, mgr.): *Ghosts* 12 canceled. *His Nibs, the Baron* 13 canceled. *Human Hearts* 14 canceled. *Down and Up* 15. *A Break for Liberty* 24. *Slaves of the Mine* 26. *A Thoroughbred Tramp* 29.

MADISON. — **FULLER OPERA HOUSE** (Edward M. Fuller, mgr.): *The Girl with the Green Eyes* 10; large house; pleased. *The Princess Chic* 14 did not draw well no pleasure. *Ezra Kendall* 16. *Shadows of a Great City* 19. *Ghosts* 25. *Faust* 28.

JANESVILLE. — **MYERS GRAND OPERA HOUSE** (Peter L. Myers, mgr.): *A Run for Her Money* 9 satisfied fair audience. *Dare Devil Dorothy* 10 pleased good house. *Down and Up* 15. *The Beauty Doctor* 17. *The Isle of Spice* 25.

OCONTO. — **TURNER OPERA HOUSE** (F. A. Urwan, mgr.): *Gideon's Minstrels* Nov. 28 disappointed no house. *The Girl in Blue* 5; co. poor and house. *A Break for Liberty* 10 canceled. *A Slave of the Mine* 19.

EAU CLAIRE. — **GRAND OPERA HOUSE** (C. D. Moon, mgr.): *The Mikado* (local) 15 pleased good business. *Reuben in New York* 17. *Human Hearts* 19. *A Millionaire's Tramp* 25. *Tim Murphy* 29.

SUPERIOR. — **GRAND OPERA HOUSE**: Mrs. Bloodgood in *The Girl with the Green Eyes* 8 to fair business. *De Wolf Hopper in Mr. Pickwick* 17. *A Thoroughbred Tramp* 19.

PLATTEVILLE. — **CITY OPERA HOUSE**: Al Martin's *Ten Nights in a Bar Room* 15 to capacity; best of satisfaction. *Mahara's Minstrels* 18. *Ole Olson* 21.

SHEDBOYGAN. — **NEW OPERA HOUSE** (W. H. Stoddard, mgr.): *Human Hearts* 6; good business; good satisfaction. *The Burgars* 13. *Walker Whiteside* 18.

WAUSAU. — **GRAND OPERA HOUSE** (C. S. Cone, mgr.): *Wearly Willie Walker* 9 pleased fair house. *Reuben in New York* 12 pleased fair houses. *Human Hearts* 18. *Down and Up* 20. *Mary Shaw in Ghosts* 26.

KENOSHA. — **RHODE OPERA HOUSE** (Joe Rhode, mgr.): *A Run for Her Money* 13; small house; performance not satisfactory. *The Governor's Son* 20.

NEILLSVILLE. — **GRAND OPERA HOUSE** (G. W. Hommel, mgr.): *Human Hearts* 9; excellent co. and business. *Slaves of the Mine* 29.

NEENAH. — **THEATRE** (Jack Hoeffer, mgr.): *Wearly Willie Walker* 12 failed to please. *Reuben in New York* 14. *Slaves of the Mine* 23.

BARABOO. — **GRAND OPERA HOUSE** (F. E. Shultz, mgr.): *Human Hearts* 10; very ordinary performance. *Reuben in New York* 28.

ASHLAND. — **GRAND OPERA HOUSE** (W. T. Seeger, mgr.): *Dark*.

PORTAGE. — **OPERA HOUSE** (A. H. Carnegie, mgr.): *Down and Up* 17. *A Reuben in New York* 21.

WAUPACA. — **CITY OPERA HOUSE** (R. J. Havenor, mgr.): *Down and Up* 21.

WYOMING.

LARAMIE. — **OPERA HOUSE** (H. E. Root, mgr.): Leon Hermann 4 pleased good business. *Mickey Finn* 8. **ELKS' HALL.** — *Elks' Memorial Service* 6; largely attended.

RAWLINS. — **OPERA HOUSE** (T. H. Frew, mgr.): *Mickey Finn* 9. *Over Niagara Falls* 15.

CANADA.

QUEBEC, QUE. — **AUDITORIUM THEATRE** (A. J. Small, prop.): J. E. Turton, mgr.): *The Great White Diamond* Nov. 30-2 to good business. One of the most pleasing melodramas we have had here this season was *A Little Outcast*, which drew good houses 3-5. The manager of the theatre invited us to the city neighbor to the evening performance 5. The boys enjoyed the play immensely, and in return presented each lady member of the co. with a very pretty bouquet and Manager Turton with a box of cigars. *The Fortune Teller* 7-0 opened to a large and fashionable audience, who were delighted with this pretty opera. *Edna Bronson* in the title-role, *Grace Orr Myers*, *Grafton Baker*, *Phil Edwards*, and *Herman Miller* were all well received, but the audiences' favorite was *Robert Lett*, who was very funny as the ballet master. *A Ragged Hero* 10-12. *Joseph Murphy* 14-16. *The Burgars* 17-19. *A Dunn*.

OTTAWA, ONT. — **RUSSELL THEATRE** (P. Gorman, mgr.): *Aubrey Boucicault* in *Capata Charlie* 7, 8 to large audiences; pleasing performance. *Margaret Anglin and Henry Miller* 9, 10. *Ahorn Opera* co. 11, 12. *The Jeffersons* 14, 15. — **GRAND OPERA HOUSE** (R. J. Birdwhistle, mgr.): *Ireland Brothers' Bioscop* co. 7-12. *A Human Slave* 17-19. *A Ragged Hero* 20-22.

HAMILTON, ONT. — **GRAND OPERA HOUSE** (W. White and Smith, prop.): A. P. London, mgr.): *Summer Stock* co. 7, 9, 10, 11, 12 in *Rip Van Winkle*, *Paw Paw Ticket* No. 210. *The Prodigal Son*, *La Belle Marie*, *Resurrection*, and *True Irish Hearts*; good business. *Margaret Anglin and Henry Miller* in *Cynthia* 8; excellent performance to large audience. *The Silver Slipper* 14. *A Country Girl* 15, 16. *When the Bell Tolls* 18, 19.

LONDON, ONT. — **GRAND OPERA HOUSE** (F. X. Korman, mgr.): *More Than Queen* 12, small but pleased audience. *Cinderella* 14, 15; exceptionally fine performance; large business. *The Silver Slipper* 15; satisfactory performance to full house. *The Fortune Teller* 25. *Joseph Murphy* 28. *The Rivals* 29. — **LONDON OPERA HOUSE** (Alex Harvey, mgr.): *Pauline, hypnotist*, 21-28. *Gibney Stock* co. (return) 28-Jan. 2.

WINNIPEG, MAN. — **THEATRE** (C. P. Walker, mgr.): *Imson and Edgar* 7-12 in *A Man's Honor*, *A Sly Fox*, *Hopper, the Agent*, *Marked by Fate*. *The Stock Broker*, *Ten Nights in a Bar Room*, *La Union*, *The Woman in Love*, *What Happened to Jones* 18, 19. *Lost River* 25. *Human Hearts* 30, 31. *A Colorado Wait* Jan. 1, 2.

KINGSTON, ONT. — **GRAND OPERA HOUSE** (W. C. Martin, mgr.): *When the Bell Tolls* 9 pleased fair house. *Margaret Anglin and Henry Miller* in *Cynthia* 11; excellent co. to S. R. O. *The Burgars* 12; fair co. and business. *The Fortune Teller* 15; pleasing performance to good house. *The Rivals* 26. *Sweet Clover* Jan. 1.

ST. THOMAS, ONT. — **NEW GRAND OPERA HOUSE** (George Stacey, mgr.): *The Girl and the Judge* pleased good house. *The Gay Mr. Goldstein* 7; good audience and performance. *More Than Queen* 11. *The Fortune Teller* 18. — **NEW DUNCOMBE OPERA HOUSE** (T. H. Duncombe, mgr.): *The Merchant of Venice* 5; fair house and performance.

BARRIE, ONT. — **GRAND OPERA HOUSE** (John Powell, mgr.): *Beyond Pardon* Nov. 30; good business; poor co. *Liquid Air Lecture* 1; large house entertained. *The Burgars* 2; small audience; good co. *The Gay Mr. Goldstein* 4 to light business; fair co. *Killies' Band* 11. *When the Bell Tolls* 15.

ST. JOHN, N. B. — **OPERA HOUSE** (A. O. Skinner, mgr.): *Jervisville Concert* co. 5 to good business. *W. S. Harkins* co. opened a short engagement 7 in *When We Were Twenty-one*; large business; excellent performance. *W. R. Daily Stock* co. 25; indefinite.

BELLEVILLE, ONT. — **CARMAN OPERA HOUSE** (S. C. Carman, mgr.): *When the Bell Tolls* 10; fair performance to poor business. *Margaret Anglin and Henry Miller* in *Cynthia* 12; co. pleased large audience. *Alice Nelson* in *The Fortune Teller* 18; pleased capacity. *Sweet Clover* 30.

CHATHAM, ONT. — **GRAND OPERA HOUSE** (F. B. Bruce, mgr.): *Gibney Stock* co. 14-19 opened. *A Woman's Life* to good business. Other plays: *The Charity Bell*, *The Prince of Liars*, and *Town in Maine*. *Cecilian Concert* co. 23. *Royal Hungarian Orchestra* Jan. 1.

ST. CATHARINES, ONT. — **GRAND OPERA HOUSE** (C. H. Wilson, mgr.): *More Than Queen* 7; fine performance; good business. *Rip Van Winkle* 8; good performance and business. *Sweet Clover* 12. *The Mikado* (local) 18, 17.

LINDSAY, ONT. — **ACADEMY OF MUSIC** (Fred Burke, mgr.): *When the Bell Tolls* 12; poor performance; small house. *Minstrels* (local) 14. *Sweet Clover* 30.

HALIFAX, N. S. — **ACADEMY OF MUSIC** (J. D. Medcalf, mgr.): W. S. Harkins co. ended engagement 5 in *The Gaslight*. *Scottish Concert* co. 9, 10.

OSHAWA, ONT. — **OPERA HOUSE** (J. W. Babcock, mgr.): *Bijou Comedy* co. Nov. 30-5 in *Monte Cristo*, *East Lynne*. *Ten Nights in a Bar Room*, and *The Silver King*; packed houses.

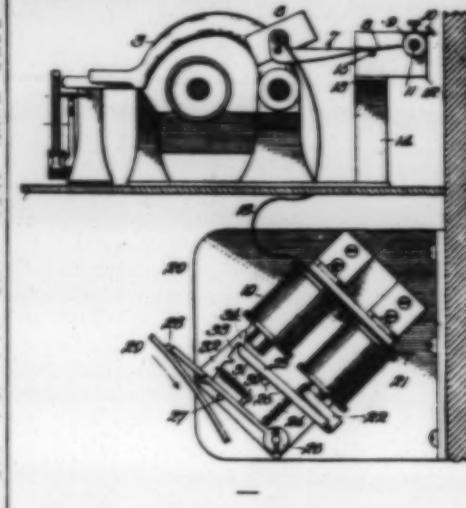
WOODSTOCK, ONT. — **OPERA HOUSE** (Charles A. Price, mgr.): *Anne Sutherland* and *William Humphrey* in *More Than Queen* 10; fair house; performance disappointing. *The Fortune Teller* 17.

GALT, ONT. — **SCOTT'S OPERA HOUSE** (J. D. Eagan, mgr.): *More Than Queen* 9. *The Gay Mr. Goldstein* 11.

STAGE AND AMUSEMENT INVENTIONS.

Prepared exclusively for THE MIRROR by H. B. Wilson and Company, Patent Attorneys, of Washington, D. C.

Under date of April 17, 1903, Carl F. Mensing, of Kansas City, Mo., filed a patent on a sound producing and scene displaying apparatus, comprising a sound reproducing apparatus and a screen, a series of contacts adapted for successive operations with said arm, an electro-magnet in circuit with said arm, an armature, a lever, with connections between armature and lever, whereby attraction of the latter by the magnet shall rise or trip the former, and then effect its release from the armature.



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ISABELLE FLETCHER

HEAVIES—CASTLE SQUARE THEATRE, BOSTON.

UNFORESEEN.—A change in the cast announced was made necessary at short notice on account of the indisposition of Miss Lawrence, whose place as the Margaret Fielding of the cast was taken by Miss Fletcher. The audience was overjoyed at the pleasant events of the evening. In spite of the limited time allowed for preparation, Miss Fletcher gained a success in her impersonation of this central figure in the play and charmed the audience by her skillful handling of the several scenes.—BOSTON GLOBE, Dec. 8, '03.

By reason of a sudden indisposition Lillian Lawrence was compelled at late hour to relinquish the part of Margaret Fielding, and despite the short notice at which Isabelle Fletcher assumed the char-

acter, she was eminently successful in its portrayal and gained unstinted applause for the good work she did in all of her scenes. Her personality proved admirably suited to the part, and her pleasing manner was a source of charm to the performers.—BOSTON JOURNAL, Dec. 8, '03.

An unfortunate indisposition prevented Lillian Lawrence from appearing as Margaret Fielding, and at a very short notice Isabelle Fletcher took up the part and gave an impersonation that charmed and delighted all present. Her attractive personality added much to the effectiveness of the part, and she met its varying demands with consummate skill, being particularly happy in playing the scene with the Rev. Walter Maxwell in the second act, and she portrayed

the character most successfully in all her scenes.—BOSTON HERALD, Dec. 8, '03.

A sudden indisposition of Lillian Lawrence necessitated giving the part of Margaret Fielding to Isabelle Fletcher, and although she had but a limited time for study and preparation, Miss Fletcher quite captured her audience by an impersonation of the part that took great prominence in the evening's success. She made a charming figure in the action of the play, and her personality proved particularly well suited to the character.—BOSTON POST, Dec. 8, '03.

Owing to the sudden illness of Miss Lillian Lawrence, Miss Fletcher was called upon to take the leading female role. She really did remarkably well. In

the scene in the third act where Margaret Fielding compels herself to hide her perturbation in the presence of her husband's friend, who has come by in a compromising situation—innocent enough in itself, but difficult to explain—under a smiling face and a light bantering air, while betraying to the audience her real feelings, she was admirable.—BOSTON TRANS-

SCRIPT, Dec. 8, '03.

The sudden indisposition of Lillian Lawrence made it necessary to assign the character of Margaret Fielding to Isabelle Fletcher at very short notice, and while Fletcher's success in the character exceeded all expectations, considering the great difficulty attending her preparation for the part.—BOSTON ADVERTISER, Dec. 8, '03.

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